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Musical Magazine



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SEPTEMBER, 1919

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(1919)

AMERICA'S MOST DISTINGUISHED MUSICAL VISITOR,
Sergei Rachmaninoff—regarded by many as the greatest
living Russian Composer—will be the subject of a Special



RACHMANINOFF NUMBER THE ETUDE OCTOBER - - 1919

His Famous Preludes have been heard and his concerts in our country have drawn throngs unequalled since the early days of Paderewski.

Rachmaninoff has given THE ETUDE especially for this issue a very fine view upon his musical development. There will also be in this issue, compositions by this master and the first authenticated biography of him to appear in English.

Rachmaninoff's latest piano-forte composition will appear for the first time in this issue.

Abundance of Material upon all manner of other musical subjects within the usual fine music section, will make the October ETUDE one of the most notable issues; an issue you will want to preserve for years to come.

Turning Waste to Profit

Millions have been made turning waste-by-products to profit in manufacturing. Thousands of American music teachers and music students have during each day a little time which is usually wasted, but which may be made money, a matter of letting us send you the proper blanks and advertising matter. THE ETUDE is so well known and so well liked that there is usually very little difficulty in getting people to subscribe to it for regularly instead of buying an occasional copy at the news stand. We will mail the monthly premiums and information at once. Many active teachers add to their incomes regularly in this pleasant way. Turn Your Waste Moments into Profit.

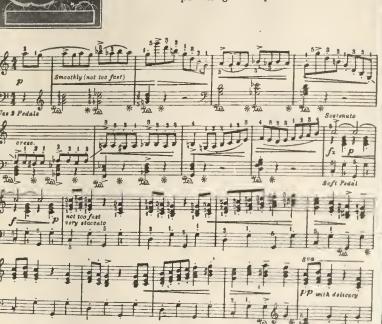
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THE ETUDE

SEPTEMBER, 1919

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VOL. XXXVII, No. 9

A Friendly Circle

The privilege of editing THE ETUDE for twelve years has been a real joy to the present editor. Best of all has been the splendid friendly spirit displayed by our thousands of readers who write to us continually. Nearly every letter contains a message of inspiration and appreciation. We intend in future issues to print a few of these letters that come to us commenting upon various features in THE ETUDE and comparing experiences in the field. We value this spirit of friendship as one of our greatest assets. Our readers know that we have a genuine desire to help them in every possible way and we know that they are willing to go out of their way to help THE ETUDE and bring more friends to it.

American Symphony Orchestras

WITHIN the last decade, American Symphony orchestras have developed so remarkably, and European orchestras have suffered so greatly because of the war, that we may be exceedingly proud of our present standing in the musical world. The very fine orchestra, which the French Government sent over to us last spring, was heard with delight in all parts of the country, but it did not surprise us, because America has already become accustomed to fine orchestral playing as may be heard anywhere in the world.

It seems highly necessary that a conductor should be with an orchestra for some considerable length of time in order to bring about the best results. The element of personality and individuality play large roles. The Philadelphia Orchestra, at the end of the first year of Mr. Stokowski's highly successful engagement, showed advance, but it was nothing to the Philadelphia Orchestra of to-day. Mr. Stokowski has made the orchestra his orchestra, and he is best known throughout the musical world for his achievements with this orchestra. Let us hope that Mr. Gabrilowitsch, Mr. Danrosch, Mr. Monteaux, Mr. Stock, Mr. Stransky, Mr. Bodensky, Mr. Zach and others may continue long in their present posts, that they may work constructively for the orchestras which they direct.

Did It Pay?

"Pop" spent a lot of the principal he and "Mom" were saving up for their old age, to "train" "daughter's" voice. It cost about \$3800, that two years in New York, London and Paris. Thirty-eight hundred dollars at 5% yields \$1900 a year—and there was a time when \$1900 would go a long way on the farm.

"Daughter" came back and sang. But somehow New York was not staggered. Indeed, the one and only paper that did realize the fact gave six lines of eight-point type to the artistic event.

The voice that was so sweet and pure when heard over the brass rail in the little church at "the corners" sounded like a thin reed in the great New York Hall. The critics winked, yawned, and went out before the program was half through. "Daughter's" teachers had done their work well, but the voice at best was a small voice; and "daughter" wept on "Mom's" shoulder, went home and joined the choir.

"Pop" and "Mom" struggled and "scrimped" along a few years, living on a little less. Then they died.

"Daughter" married a "real nice young fellow," who dressed finely and had the "route" for all the drugs and candies sold in the general stores in the county. They lived well,

and when the three little ones came "daughter" gave up her place in the choir and sang lullabies to the babies.

The husband was killed in an automobile accident. The insurance he left was barely enough to keep the house rent paid. Of course "daughter" started to teach. Teaching was her one money-earning accomplishment. Soon she moved to the adjoining city and opened a "studio." People liked her, and she worked hard. At the end of two and one-half years she found that her income was over fifteen hundred dollars a year—that is, her profit.

What did \$3800 earn at 5%? Wasn't it \$190 a year? Did it pay? Can't you hear old "Pop" somewhere in the great beyond, chuckling, "Well, darter, I guess that was a pretty good investment, after all?"

The Philadelphia Convention

THE coming convention of the Music Teachers' National Association, at Philadelphia, Dec. 29, 30, 31, is attracting wide attention among the active music teachers in all parts of the country who see the advantages of this important gathering of leading educators in music. It should be a matter of pride with every American music lover that the teacher-body of our country has supported an organization of this kind which has survived FORTY-THREE YEARS.

The Association was begun when Grant was President of the United States. The electric light and the typewriter were just beginning to startle the world with their possibilities. Aerial and submarine navigation, the X-Ray, Radium, to say nothing of wireless telegraphy and telephony, were still the dreams of mistrusted enthusiasts. Jules Verne still had a monopoly upon the territory of imagination. Practically all of Africa and much of South America were still dark continents. The population of the United States is over double what it was when the M. T. N. A. was founded. Our wealth is said to be nearly ten times as great. We have fought in a great war and in two small ones. New countries have been formed the world over and the Atlantic and the Pacific have been linked by Uncle Sam. All this in the lifetime of the M. T. N. A.

In the forty and more years of the life of the Association practically all of the representative American music workers have been connected with it. Its present membership and officers are a credit to American musicianship and musical education. The number ought to be five times as great. Membership costs only \$3.00 a year and every sincere American music worker ought to be enrolled as a member. Application may be sent to Charles N. Boyl, President, at 4259 Fifth Ave., Pittsburgh.

THE ETUDE naturally takes a peculiar interest in the coming convention, since it was at the invitation of the founder of THE ETUDE that the first group of zealous pioneers went to Delaware, Ohio (where the founder was then engaged in teaching music at the Ohio Wesleyan University), and there organized one of the oldest and most important music teacher bodies in the world. We earnestly hope that all who turn planning to get to Philadelphia during the Christmas holidays to come this convention will know that they will be doubly welcome visitors at the home of THE ETUDE.

There is need for strong organization among the musical educational bodies of America—perhaps we may sometime see our State organizations affiliated with the National after the manner of our Congress at Washington.

Justice or Prejudice

We are too near the great day at Versailles, when the group of peacemakers—largely teachers and writers like Wilson, Clemenceau, Poincaré, George, Orlando, Nitti and others—determined the future of the world, to estimate what may be the attitude of America in the matter of German music.

The fire-eaters would renounce everything German in the musical world— even Beethoven, who brooked the all-powerful Napoleon when Bonaparte forgot his democratic ideals and aspired for the autocratic heights which ruined him. The bitterness which follows the horrors and the injustice of war naturally lives for many years. On the other hand, it must be remembered that the thing that the world fought in the Central Powers—the military autocracy—is, for the present at least, abhored. The world cannot hope to convert Germany to the highest ideals of democracy, as we see it, if we continue to view every move through the eyes of prejudice. Germany is broken and dilapidated by the war. She has been humiliated in endless ways and punishment severe and long has been meted out to her for the despoliation of her neighbors and the destruction of the equilibrium of the society of the entire world. She has accepted her punishment and has signed the contract to expiate her offenses as set down by the treaty between the Allies.

The question of fair-minded American musicians is: "How shall we deprive ourselves of the German music, which before the war we patronized with unfeigned zeal?" Surely we shall not forsake the classics—the beauties and wonders of the art works from Bach and Handel to Schumann and Mendelssohn, men who hardly dreamed of a Zeppelin or a submarine—because Germans of a present generation have warred with us. That would hardly be characteristic of the magnanimous spirit of Washington, Cran, Lincoln or other American makers of America.

The present time does offer, however, a magnificent opportunity to continue the development of our native resources as well as to investigate the musical riches of our allies. The immense German influence in music in America in the past has quite naturally favored the promotion of German music possibly to the exclusion of the music of other countries. Many of the German conductors have, nevertheless (in all justice), displayed great initiative in introducing works of the composers of other countries. Above all things let us cleanse ourselves of prejudice and be just.

Dead Pianos

ONE of the greatest tragedies of America are the sepulchers of American homes, the parlors, the sacred rooms of yesterday, visited only occasionally by the members of family and then in a spirit of formality. Therein reposes the unused piano—as dead and silent as the Sphinx.

There are thousands of dead pianos in America—supposed monuments to the culture and refinement of the family possessing them. When will people see that it is not the instrument which bespeaks culture, but the appreciation of the music which the instrument can make. Far better a player-piano that can be used by one who is a technical ignoramus, than a dead piano. Real musical culture, however, is highest developed in those who can play the instrument creditably. Resurrect your dead piano, even if you have to go out into the highways and byways and bring in some little child and have him taught at your own expense. Have you ever thought of that opportunity? Better still, learn to play yourself. It is never too late.

ETUDE FRIENDS ARE REQUESTED TO ADVISE ALL THEIR MUSICAL ACQUAINTANCES THAT THE OCTOBER "RACHMANINOFF NUMBER" OF THE ETUDE, DEVOTED TO THE GREATEST RUSSIAN COMPOSER-PIANIST OF THE DAY, WILL BE ONE OF THE MOST VALUABLE WE HAVE EVER ISSUED.

Those Bad Debts

In these days there are not nearly so many bad debts to face as formerly, when music teachers gave their lessons and then collected—when they could. Practically all city teachers at least demand payment in advance—usually ten weeks in advance.

Bad debts, however, do come, and we want to help teachers to find out the best ways to collect them. Business houses have a series of means of doing this before putting the matter in the lawyer's hands for suit. The conscience of the debtor must be very sharply wakened.

One shrewd old merchant of the Hebrew faith used to employ this trick: If a debtor failed to respond to his requests for payment and showed no sign of recognizing the debt, the merchant sent the debtor a bill for exactly twice the amount. This usually brought the debtor around ready to contest the matter, when the merchant gently suggested that it was time to make a payment. He usually got something on account.

We do not believe in tricks in business, but this one was so cute and effective and showed such a keen knowledge of human nature that we have noted it.

How do you collect your bills? We would like to have you tell others. What is the best method you have found for making an indifferent debtor come to terms? Send us a letter of 300 words on this subject and we will award the following prizes for the best letters and pay for others used, at our regular rates:

First Prize—Ten Dollars.

Second Prize—Five Dollars.

Third Prize—A subscription to THE ETUDE.

Torsorial Harmony

THE American insatiable appetite for variety is said to be an outgrowth of our breezy, activating climate. More likely it is the intense ebullition of the mixed pioneer blood from scores of races. However, we must have new things and we must have them continuously. In music it is new rhythms, new tonal quality and new harmony.

Thus do we account for our ragtime with its inimitable swing, for our "jazz" with its orgy of cacophonous instruments, and for our "barber-shop chords" so dear to the heart of the "Willie Boy Quartet." (Already we realize that we ought to stop here and present our numerous valued readers in the British colonies with a Glossary of American musical slang.)

The "Barber-shop chord"—("barber-shop") doubtless because of the custom of young men in some country towns to make the barber shop the evening meeting place, and then and there join in vocal harmony—is nothing more than any one of the chords variously known as the added sixth, augmented sixth, augmented seventh or Neapolitan sixth chords. If your technic in Harmony does not make this clear to you we can, perhaps, help you identify one famous "barber-shop" to be found in Nevin's *Rosary* accompanying the word "dear" in the line "The hours I spent with Thee dear Heart." Here Nevin has used the chord very artistically, but in many instances the chords are dragged in without reason or effect.

In most cases they contribute a kind of mawkish, artificial sweetness which soon clings upon the healthy musical appetite. Yet America, at least that part of America demanding popular songs, likes the "barber shop" and few sentimental ditties of to-day may be found without at least one. Like the weather column or the comic supplement in the daily paper, they seem to have become regular parts of the jingles from "tin-pan alley." How long will this appetite last? Shall we ever have a prohibition movement making these tearful harmonies impossible? Perhaps the most we can hope for is some sort of a ^{2¹/₂} compromise.

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Strong Fingers, Strong Arms, Strong Technic

Physical Culture Exercises Backed with Right Living Help to Build Sound Technical Background

By ALLAN J. EASTMAN

So much has been written in recent years about the need for mental technic that it would seem as though the actual technical machinery operated by the brain had been wholly neglected. The best captain in the world is helpless with a hopelessly unseaworthy ship. The ideal combination is a fine captain and a fine ship—a good brain and a good body. Good health is often the last consideration of the piano student who stupidly goes on exercising his fingers and his wrists and his forearms, which, in many cases, are little better than dying branches on a sick tree.

The human piano-playing machine, and it is a marvelously beautiful machine, this human body of ours, demands the following things:

Good food
Frequent bathing
Fresh air
Exercise
Rest

Neglect any of these things and ill health is very likely to result. Much bad piano playing is directly due to indigestion, a sluggish skin, bad air, too little exercise and overwork.

Too much meat, too much sugar, too much starch, too few green vegetables and too little bodily exercise may lead, not merely to an indolent mind, but to a body so filled with toxins that the fine dexterly of piano playing is an impossibility.

Why Muscles Become Weak at One Time and Grow Strong at Another

The intelligent teacher and the piano student should take a pride in knowing what modern research in physiology and psychology has found out about muscle fatigue and muscle development.

What happens when any kind of muscle or mind is active? There is a liberation of energy and a distinction (destruction) of tissue in the part of the body or of the mind being used.

The best comparison is the explosion of a charge of gunpowder in a gun, although this is not scientifically accurate. After the gunpowder is discharged the gun cannot be fired again until the powder is replaced. In somewhat similar manner the mental and bodily sources of energy are replaced through the marvelous processes of nature.

Prof. Edgar Swift has pointed out that a man walking at the rate of two miles an hour gives off one-and-one-half times as much carbon dioxide (the poisonous gas generated in the lungs during breathing and purifying the blood) as when the same man is asleep. In other words, during action our muscles are in a process of dying and being reborn. This process practically never ceases during lifetime. The rapidity with which it occurs depends upon how fast or hard we use our minds and bodies.

If the pianist in his mind or body effort uses up his energy faster than the normal rate at which the blood stream can refuel his muscles or his brain, he becomes tired.

Stops When Fatigue Approaches

Here is the point which the student must note most of all. It is absolutely useless and immeasurably stupid to work beyond the point where development is possible. It might be illustrated by some such diagram as this:

Mind growth STOP Mind decline
Muscle growth or Muscle decline
Accumulating you will Exhausting
Muscle life suffer Muscle death

Interest and Muscular Growth

Generally speaking, the body generates two poisons, which must be eliminated after action, or the giving out of energy. These are carbon-dioxide, which is taken care of by the lungs, and lactic acid. These poisons, when applied experimentally to a muscle in the psychological laboratory, immediately reproduce fatigue in a startling manner. On the other hand, a secretion known as adrenal, coming from capsules located above the kidneys in the human body, has a marvelous effect of averting fatigue. This secretion is increased under the influence of interest and excitement. Therefore, interest in one's work postpones fatigue and enables the piano student to do things which he might not be able to do in its absence. Francis Galton, a noted English authority, has pointed out:

"A man with no interest is rapidly fagged.

Prisoners are well nourished and cared for, but they cannot perform the task of even an ill-fed and ill-housed laborer. Whenever they are forced to do more than their usual small amount they show all the symptoms of being overtaxed. An army in retreat suffers in every way, while one in advance, being full of hope, may perform prodigious feats."

Daily Physical Exercises for Pianists

There are no general exercises that might not be beneficial for the piano student. The only care that need be taken is to protect the hand from over-use or rough use. However, the average student often makes the serious mistake of not exercising sufficiently, under the excuse of possible injury to the hand.

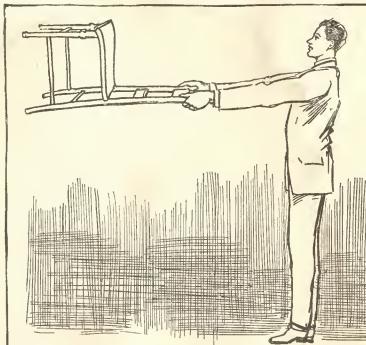
The amazing change that took place among our soldiers after a few months of camp training was a revelation to thousands of American families.

Nothing shows a crisis for anyone to work continuously at the piano keyboard for more than two or three hours at a stretch. The sedentary worker must punctuate his days with frequent excursions into the open air or else he will surely pay some very disagreeable penalties in the form of ill health. Moreover, it is the opposite of economy not to take exercise in the open as frequently as possible during the day. It often happens that results, which otherwise might take months, can be accomplished by the well-exercised and well-aimed body in a few weeks.

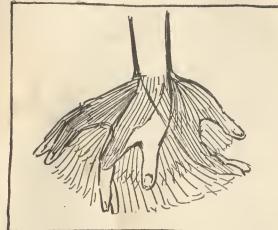
There is no proprietary claim to the following exercises. Others might be devised which would do quite as well, possibly better. These, however, are exercises which the writer in his personal acquaintance with innumerable teachers and piano virtuosos has heard recommended and, having tried them out with his own pupils with successful results, they are given here:

Exercise 1.

General Exercise for the Torso



EXERCISE FOR THE SHOULDER AND BACK MUSCLES



EXERCISE FOR FEELING THE MUSCLES

Exercise II.

Anyone who has had an opportunity to see or feel the shoulders of the piano virtuoso is usually amazed. One very famous pianist before the public, whose playing is noted more for its extremely delicate effects than for great and powerful climaxes, has shoulders which might well be compared with those of an ox. Very few people realize that the pianist's effects in pianistic playing are the result of strength, indeed, more muscular control is required than of mere power than in very loud passages—paradoxical as this may sound.

This, like all exercises, should be practiced before open windows. The arms should be held straight out from the body at the shoulders, making the form of a cross. Hold the palms upward. In this position clutch the fingers of the two hands together; press the palms together without straining, then draw them apart until there is a slight pull upon the fingers. This exercise must also be administered with care.

Exercise V.

Exercise for Stretching the Hand.

Lay the hand, palm down, upon a smooth top table. Place an ordinary drinking glass with the top down in front of the fingers. Gently advance the hand toward the glass so that the glass is made to go in between the fingers and gently stretch each pair. First stretch the second and third fingers twice, then the third and fourth, then the fourth and fifth. Then do likewise with the left hand, and continue with the first suggestion of tiredness is felt.

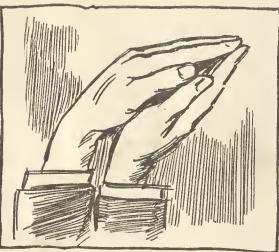
Other exercises for extending the hand without injury will be found in *Mastering the Scales and Arpeggios*, as well as *Extension Studies* by Philipp.

Exercise III.

Freeing the Muscles

Muscular stiffness means hard playing, ungrateful to the ear and ungrateful to the eye. Always bear in mind that sound, fluent playing is unlikely to come from a body stiff and unresponsive. The accomplished and the most graceful dancers of those who have trained properly, are very strong and still very elastic. Indeed, the right kind of dancing is in itself a good exercise for the pianist and the exercises prescribed under the system known as the Eurythmics of Jacques-Dalcroze have proven very beneficial to many who have taken up this purpose.

Stand erect and let the arms drop loosely at the sides. Now gently swing them to and fro like pendulums until the hands complete an arc level with the shoulders. Repeat ten times. Then working with each arm separately, describe complete circles. If a sense of heaviness or puffiness comes into the hands do not



EXERCISE FOR STRENGTHENING THE WRIST

The Pacemaker

By F. Lincoln

Very few people in this day think of using a metronome to do more than two things:

1. To indicate the approximate tempo.

2. As a pacemaker.

The player who employs a metronome hour after hour to help him keep time had better give up his music work. In the first place, the metronome is rarely ever as much as correct as a clock, and it is not the minute in minutes, that is something which the player should feel instinctively.

As a pacemaker, however, the metronome is simply invaluable. Its chief virtue is to prevent too rapid playing before the player begins to play. The tendency is to rush ahead. The metronome curbs this. In any piece where speed must be developed play it through many times slowly with the metronome and then increase the speed notch by notch.

When you have reached the greatest possible speed of which you feel you are capable set the metronome back to the very slow speed and work it up, degree

by degree, again and again. Then, after the high speed becomes so natural that it is effortless, disengage the metronome entirely, and put in the dash of color and vitality required to give character to the work. This does not imply, however, that all through the scores of previous repetitions you have not lost it. More interesting with the metronome becomes the level of a Madison Square Garden six-day bicycle race.

THE ETUDE



EXERCISE FOR STRETCHING THE FINGER SPACE

Exercise IV.

Wrist Strengthening

In reality the wrist is a hinge, and one does not exercise a hinge, but the hand is highly made for hard work. The wrist must be both hard and strong. This really means that the bunch of bones and tendons which make the wrist must be operated by strong muscles. A. K. Virgil had an exercise in which the palms of the hands were brought together about six inches in front of the face, the right hand first pressing against the left and bending it far back by a pressure so strong that the fingers of the right hand were turned over the back of the same with the left hand pressing the right back. This was an alternation of force and resistance which, if not overdone, may be very beneficial. Stop at the first sign of fatigue.

Another wrist exercise, recommended to the writer by a famous Russian pianist, was to grasp the back of the piano itself. The forgoing exercises are to develop those muscles which may not be developed to their fullest extent by actual playing. There are countless finger gymnastic systems, in many of which there are excellent points. They work especially well in some cases, and not particularly well in others. The immense value of these exercises and studies together with the exercises that the teacher may devise will always vary from parts of the piece being studied, afford the kind of pianistic physical culture which has made Liszt, Rubinstein and Paderewski—what letter could one demand? Those that have special muscle building and mechanical importance, exercises that are used for this purpose by sensible teachers, include *The Virtuoso Pianist*, *Hand Exercises*, by Pischau; *Hand Culture*, by Bisch-Hauff; *Complete School of Technique*, by Philipp; *Exercises for Developing Accuracy*, by Becker, and *Hand Cynematics*, by Philipp.

Keyboard the Best Finger Gymnast

The value is strongly of the opinion that in the long run the best finger gymnast is the keyboard of the piano itself. The forgoing exercises are to develop those muscles which may not be developed to their fullest extent by actual playing. There are countless finger gymnastic systems, in many of which there are excellent points. They work especially well in some cases, and not particularly well in others. The immense value of these exercises and studies together with the exercises that the teacher may devise will always vary from parts of the piece being studied, afford the kind of pianistic physical culture which has made Liszt, Rubinstein and Paderewski—what letter could one demand? Those that have special muscle building and mechanical importance, exercises that are used for this purpose by sensible teachers, include *The Virtuoso Pianist*, *Hand Exercises*, by Pischau; *Hand Culture*, by Bisch-Hauff; *Complete School of Technique*, by Philipp; *Exercises for Developing Accuracy*, by Becker, and *Hand Cynematics*, by Philipp.

The Musical Pharmacopoeia

By W. S. Cottingham

A part of the teacher's training should certainly be an acquaintance with the remedies to be applied in special cases. The student of medicine finds this a regular and important part of his course in college; whether the remedies are drugs, massage, exercise, baths or mental treatment. The doctor must know just what to give in each case at just the right time, for doctors generally seem to have become more and more ignorant in the use of their drugs. A few established remedies with known properties will be better than thousands with more or less uncertain action. In similar manner the teacher's first remedy is likely to be scales, or two-finger exercises or arpeggios.

However, the teacher must have a long shelf full of remedies in case of necessity. One of the best ways in which to acquire this is to secure a printed graded list which your publisher will be glad to send you gratis and investigate at your leisure the available books of pieces, studies and exercises for each grade. Thousands of young teachers do this and attribute their success to it.

Author the example of those who hate correction; for like lightning to those who love it, it gives them light, though Tos, 1743.

THE ETUDE

A Year in the Fundamentals of Musical Composition
The Minor Key and Other Musical Matters

By FREDERICK CORDER

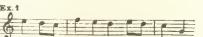
Professor of Composition at the Royal Academy of Music, London, England

(Professor Corder's Notable Series began in the January issue of THE ETUDE with a preliminary Chapter. Interference in Ocean transit prevented the publication of an installment in the February issue but the series was continued in March and has appeared in every ETUDE since then. Each article is independent of the others to a remarkable degree in a series of this kind.)

PART-WRITING

One is forced to the conclusion that in teaching the Art of Music it is only the first step that counts. That first step is developing the power of hearing two sounds at a time. I beg the learner to repeat me this again and again, and to realize the absolute importance of training the ear to recognize firstly intervals of all sizes and qualities (this is where the eye fails us) with the notes sounded simultaneously and then with these in closer and closer sequence until the power is attained of hearing them simultaneously. When this stage has been reached, and not until then, the perception of harmony will be easy and what is called Counterpoint, or Part-writing, will be within our grasp.

Harmony without part-writing is precisely like learning words of one or two syllables without forming these into grammatical sentences. If the supporting harmony of a melody is only regarded as a series of separate chords there is no sense of continuity in the whole, however good the melody may be. The following phrase



would probably be harmonized by the beginner thus:



and there is nothing wrong in this version, save that it comes to a dead stop and invites no continuation. But if the bass, instead of yawning about in skips of a fourth and fifth, tried to be a melody, we should get something like this:



or this:



with far more varied harmonic results and an easy avoidance of that fatal full close. The mental procedure in example 2 was "What chord do I want under E—under F—under D—under C?" and down go four chords in root position. But in examples 3 and 4 the mind, having asked itself these questions and got the same response, says further: "And what note of the chord shall I have as the bass?" It tries all the three notes, quickly rejects the unisons and from the others chooses those that lie nearest to one another, varying the length of those chosen to get a better melodic result. The bass of 3 would not have been so good had the A been a half-note, and the last portion of 4

the next chord; indeed, the only thing to attend to is the avoidance of consecutive fifths, octaves or other hard intervals between the several parts. Certain French writers and their English imitators, having discovered that you cannot get locked up or otherwise punished for illegitimate part-writing, have considered it original and daring to make all the parts move parallel, especially when in successive fourths, sevenths, etc. This is just as safe with the keynote for fear of being like other folks. If you once begin to entertain such ideas as these you land yourself where Schönberg did.

In the 17th and 18th centuries all simple music, such as songs and dance music, was written in two good parts and the performer was left to fill in what additional notes he liked when and where he liked. The situation is entirely different now. The performer is filled in with every note of the piece, and who makes their tunes not with the keynote for fear of being like other folks. If you once begin to entertain such ideas as these you land yourself where Schönberg did.

But, you will probably say, I cannot hear the progression of the bass away down below and I can only hear each part separately. Surely any power beyond this is a gift?

Nothing of the sort. Every human being is or was in this condition at one time and the aural capacity grows by training and the keen desire to improve. We all proceed thus: First we learn to realize a scale; next, to realize the intervals in that scale. (You have got as far as that, haven't you?) To realize two parts or melodies at once your first attempt may be made as follows: Take the phrase given above and having clearly in mind the melody think while note the bass shall start on C. G. probably present the likely the former. I have explained above the process of selection of the separate bass notes, but the realizing of them together with the tune is achieved, first by reducing the distance—bringing the bass an octave (or two octaves if need be) higher and then mentally singing the two parts thus:



After considerable practice one gets able to hear these lower notes almost, if not quite, simultaneously with the upper ones. The extent to which the ear can retain the memory of the first pair of notes while thinking of the second pair must also depend upon the earnestness of our desire to do so. And that is all there is to it.

It would be a very wise thing if treatises on counterpoint would devote themselves wholly to this prime necessity of coaxing the ear to listen horizontally instead of formulating a dead language. Strict counterpoint is this art of part-writing reduced to its simplest terms, the harmony employed being only common chords and first inversions. This is at first a useful restriction, but as we progress it becomes not only useless but mischievous. The practical way to learn part-writing is to sketch all your compositions in two parts, trying as above described, to make the bass melody. There is little difficulty in distributing the remaining notes of the harmony if we keep to this idea of each note moving to (or being followed by) the nearest note in

1. Consecutive 2ds, 4ths, 5ths, 7ths, or 8ths.

N. B. If the treble, or even the bass, of the accompaniment follows the melody of the voice for a whole phrase this is not regarded as consecutive octaves.

The latter only occur when the two are intending to be separate and fail to fulfil that intention.]

2. False relation. This is when there is a natural note in one part and a sharpened or flattened note of the same name in another. The music ought always to contrive that the part which has the plain note should also have the modified one. The following is a typical specimen:



this is often written by the inexperienced and is not uncardonably bad; it would be easily avoided by having either F# or G# in the bass instead of G.

3. Doubling weak notes in the bass.

When the bass has the third of the tonic, dominant or subdominant chords these notes should be omitted from the right hand part. Example:



Chromatic notes should not appear in both treble and bass, and when a chord of diminished seventh is being employed whichever note the bass has should not be doubled in the right hand part.

Plain broken chord arpeggios are all that the beginner can invent, but after some experience he will perceive how these can be made more agreeable and interesting by the occasional insertion of passing notes, as in the bassoon's insertion of passing notes. The invention of such figures of accompaniment as these, called, cannot be taught, but it can be and will be learnt when the student gets critical and fantastical over his work. He will then perceive that part-writing consists in adding passing notes to harmony notes in such a way as to convert every fraction of an arpeggio into a fraction of a melody. (Look back, for instance, to the first section of the chapter on Passing Notes.) Music is not clumps of notes taken here and there successively; it is melody in from one to N parts, and those who figure this fact may talk till all is blue about "self-expression" and "emotion" they may impose upon you for the moment, but they will never produce music that will live.

I think it would be out of place in this elementary series of papers to discourse to you on the interesting

[EDITORIAL NOTE.—We have persuaded Professor Corder to supplement the foregoing with special lessons upon modulation, chromatic chords, etc., all dealing with the important subject of rational study of the main principles of composition. However, we urge upon the reader who has been following these remarkable lessons to take this opportunity to review them not once, but many times.]

Leaving Out Notes

By Benjamin V. Gardiner

Do you leave out notes? Thousands of inexperienced piano players do. They assume that that compass has put in just so many notes in a composition to give it the effect of richness or fullness and if a note in a chord is left out it makes very little indifference.

True, in many instances it makes very little difference, but in others it makes a very serious difference. This is particularly the case in what is known as dissonance. In his *Principles of Expression in Piano-Forte Playing* describes a dissonance as "like a thorn in the flesh—something terrible which must be removed—something jarring which must be euphonized." The dissonance must be converted into consonance by resolving, or leading, one or more of its notes to others which make a consonance. The

Be True to Your Own Musical Tastes

By T. McLeod

It stands to reason that, as in religion, so in music each espouses the kind that will suit his needs. Just as one invalid takes the medicine that will help him individually—not that which will help his neighbor. Why should we do any differently in choosing our music? It, too, is medicine—medicine to the soul. And no one should judge another the music that appeals to him, if it seems of a lower grade than what he himself likes.

There is no disgrace in knowing a "handwriting" for a gay little street melody. The real dishonor is in saying you do not like it, if you do. Be independent musically. Because a "high-brow" friend is "just crazy" over Schoenberg, or Mahler, is that any reason why you should follow it? coat-tails like a woolly lamb, and declare a corresponding "craziness"? Your friend like Schoenberg—if he does—because that composer fits his

subjects of modulation and chromatic, or borrowed chords. Such harmonies as the augmented sixth, too, may be considered as the frills upon the garment of St. Cecilia (a pretty conceit, that!) and can easily be acquired later. If you want to learn music I have given you a notion of how to start. Train your ear, train your ear and never leave off training your ear. Harmonize all the chords you get first with the three principal chords of the key, and now, when these are approached and managed, learn to use the dominant seventh and that will introduce you to the way one chord has to follow another. Make times—ever so roughly—for yourself, learn to harmonize these with a *bass only*; leaving the fill-up notes till you can really hear the bass with the treble. I have not wasted time in describing a shape of a tune, because a person who can't feel how verse and music go hand in hand is not likely to want harmonic lessons.

Finally, while trying your very hardest to hear the sound of what you are going to, resist the temptation to write by the eye, and though it is of the greatest importance to be able to dispense with playing everything on the piano, you cannot do so at first. That power, like all others, will come only by earnest practice. You may help it thus, as I did when a boy. Notice the sound of a chord or a simple passage as you play it, then presently put your fingers silently upon the keys and you will probably be able to recall the sound. Then, when you are playing chords and all sorts of passages very frequently, and when you are improving, put your fingers on the table instead of the piano and try if you can think the sound. So by gradual stages, *always trying*, you will coax your inner ear to wake from its slumber and you will be able at last to hear not only what you see, but sounds that do not yet exist. I can assure you it is worth trying for.

THE ETUDE

A Musical Gas Stove

It would seem that every imaginable means had been utilized to make sound in musical instruments. One of the most extraordinary of the present day is the Chorilecole, an instrument in which an electric current, operating through bars or chunks of wood, steel, brass and other materials produces a very beautiful organ-like tone. These are not the only exotic instruments and are found principally in the homes of millionaires and in many picture palaces. The tone can be heard, however, so that it resembles many of the instruments of the orchestra.

One of the oddest musical instruments, however, is what might be called a musical gas stove. It was invented many years ago by a man named Kastner, and it consists of a series of resonant tubes, each containing a gas jet. The burning jet causes the air in the tube to vibrate, producing a tone. The name of the instrument is a pyrophone. There are few in existence.

Rules and Scales

By Edward Kilenyi, M.A.

SCALES are not and never have been made after rules. They have resulted from the process of endeavoring to make music. There are "laws," which are often considered to be "rules." These laws were established after the music had been composed and the scales already made. The origin of the first scales will clearly be seen when we consider the fact that the evolution of the first scale had little to do with music. It originated in Chinese religion, thousands of years ago. The Chinese say that there is perfect harmony between heaven and earth; and that as the number 3 is the symbol of heaven and 2 of earth any sounds that are in the relation of 3 to 2 must be in perfect harmony. This was the origin of the two scales, one of which is two-thirds the length of the other, and which gives the interval of the fifth, and took the sounds which they produced as the basis of their musical system. According to the same story, they went on to find out other notes by cutting a series of twelve such tubes, each of which was two-thirds of the next longer, thus obtaining a complete series of semi-tones." (Twelve tubes)

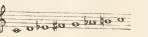
McDowell gives the following account of the origin of the Indian scale: "Vocal music began when the first tone could be given clearly; that is to say, when the sound sentence had amalgamated into a single musical tone. The pitch being sometimes F, sometimes G—the normal tone of the human voice—sudden emotion gives us the fifth, C or D, and the strongest emotion the octave F or G. Thus we have the following sounds in our first musical scale:



We know how singers slur from one tone to another. The jump from G to C would be slurred. Now the distance from G to C is too small to admit two tones such as the savage lets us have. For the sake of uniformity, he would try to put but one tone between, singing a mixture of A and B flat, which would in time fall definitely to A, leaving the mystery of the halftone unsolved."

Similarly interesting accounts could be given of the origin of the following more or less frequently used scales:

Hungarian:



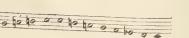
Scrabine:



Debussy:



Bach's melodic minor:

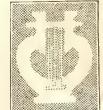


THE ETUDE



Favorite Instruments of Great Composers

By DR. ORLANDO A. MANSFIELD



Parcell and the Organ

It is unquestionably interesting, although occasionally somewhat irritating, to observe how many musicians, often of premier rank, fail to receive adequate credit for some of their most remarkable characteristics or activities. This is especially true in regard to their knowledge of, or preference upon, keyboard or orchestra. In this connection, many composers are credited as special performers on instruments to which, in many cases, they were not particularly partial; while, *per contra*, many distinguished musicians have failed to receive proper honor for the understanding and mastery of the very instruments in which they were most interested.

Taking as our first example the case of the violin, it must be obvious to all our readers that no great violinist or violin composer could appear before the second half of the 17th century; as it was not until that period that the Cremona school of violin manufacture headed by Nicolo Amati, and his pupils—Guarneri and Stradivari—came into being. Only with the improved instruments could there arise the really great performances theron. The man in this case was Arcangelo Corelli (1653-1713), the greatest composer of his age, of music, of stringed instruments, he is justly recognized; but it may fail to realize that, as a performer and teacher, we have in Corelli the founder of a school which, as developed by Somis, Pugnani, Viotti, and Ballotti, practically created the art of violin playing as it is known to us to-day. Nor is the worth of Corelli's music to be discounted by the fact that, also, he died at the time of his greatest fame, and that his instrument, in his day, is now deemed suitable for comparatively elementary students. And although we may all know the story of Corelli's inability to execute to Handel's satisfaction that irate master's overture to *Il Triunfo del Tempo*, in which occurred passages involving the 7th position while Corelli's technique ascended only to the 3d; yet, like his works, his violin playing, as Paul David says, "was an hundred times more brilliant in the wrong direction, but still gave to this branch of musical art a sound and solid basis, which his successors could and did build upon successfully."

Although resident for the larger portion of his life in the palace of Cardinal Ottolini, at Rome, and buried with almost princely honors, there is every reason to believe that Corelli's end was hastened by the failure of his visit to North Italy, where the court of Alfonso d'Este, at Modena, could not prevent his declining an engagement from becoming apparent to the Neapolitan *compradores*, and also by the fact that upon his return to Rome he found his place as a popular violinist usurped by a performer technically and artistically his inferior.

Violin Virtuoso Composer

Living in an entirely different age, and possessing a mind and temperament superior to that enjoyed by Corelli, but a mental attitude by no means dissimilar, was Louis Spohr (1784-1859). To the ordinary reader he is known as the composer of the symphonies "The Conscription of Sound," the "Historical," and the "Seasons"; of the oratorios, "The Last Judgment," "Calvary," and "The Fall of Babylon"; and of the opera "Faust," afterwards eclipsed by Gounod's more popular and enduring treatment of the same subject. But together with the violin and a performer upon it, Spohr, in his day, was unequalled. Indeed, to quote Paul David again, "as an executant he counts amongst the greatest of all times." His compositions at the time of their production were considered the *ne plus ultra* of difficulty; while, as a conductor, Spohr will always be remembered as the man who, by his first regular use of the *bâton*, revolutionized the art of conducting throughout the civilized world. Emperor Spohr was also credited with the invention of the *chiffrest*, and even if this claim cannot be substantiated, both in his violin school and elsewhere he was one of the first to advocate the employment of this convenient

the concerto on the organ)." In these concertos Handel often introduced an *extempore cadenza*. Thus, in the second movement of his Concerto in D minor, the 4th of the 2d set, we have no less than six passages in which, over a rest or pause in the orchestral parts, are written the words *organ ad libitum*, a direction to the player (in this case Handel) to play extempore at discretion. Some idea of this extempore playing may be gathered from an account of his performance at Oxford, in 1733, on the occasion of his receiving a doctor's degree from that university. Festing, the violinist, and Dr. Arne, the composer, both of whom were amongst the audience, assured Dr. Bassett, the historian, that "neither friend nor foe, nor any else of their acquaintance had ever before heard such extempore playing as he did." The organist, however, was not so well pleased with his extempore playing as he was with the organist's. Purcell's favor, returning and holding it for several years after Purcell's untimely death. In 1684, Purcell, as one of the most distinguished organists of his age, was engaged by "Father" Smith, the celebrated organ builder, to show off the powers and possibilities of his organ recently erected in the church of St. Paul's. But, as the organist, John Sebastian Bach, had just recently erected a similar organ in the same opposition to the organ of the organist, he was not invited to play. But the organist, Renatus Harris, the same organ builder, Renatus Harris, in the same contest, known in history as "The Battle of Organs," eventually terminated in Smith's favor, to which he resorted to the brilliant playing of Purcell must have contributed to no small extent. These facts, selected from many which might be mentioned, should prevent us from forgetting Purcell, the organist, while rightly recognizing Purcell, the composer. Not only even the greatest contrapuntists of all the ages, John Sebastian Bach (1685-1750), altogether free from misapprehension with reference to his principal instruments. Of course, the first of these was the organ, "whose powers he developed to the utmost extent possible," and for which, during his Weimar period (1708-1717), he wrote some of his finest works. From 1717 to 1723, while at Cöthen, the organ is less prominent, but from 1723 to his death, while at the court of the St. Thomas School, Leipzig, he returned to his first love, the organ, as regards performance and composition, this being the period to which we owe the publication and most probably the production of those unrivaled compositions, the St. Ann's, the B minor, and the great E minor Preludes and Fugues. Of keyboard instruments of percussion, Bach's favorite was the more expressive clavichord, in which the string was pressed by a tangent, and not plucked by a jacks, as in the harpsichord. But in style and treatment, many of Bach's clavichord compositions suggest the harpsichord rather than the clavichord. His technique was well suited to the piano; and this, coupled with the manifest and manifold imperfections of such earlier specimens of the instrument as he encountered in his later years, may have led to his being credited with the remark that there were only two beings who could construct a piano—its maker and the devil. Bach also skilfully played the organ, the favorite instrument of his last years was the violin, because, says Forkel, he placed him "in the middle of the harmony, whence he could best hear and enjoy it on both sides."

With an allegiance almost equally divided between the organ and the harpsichord, the former instrument must, we think, be accepted as the principal instrument of George Frederick Handel (1685-1759). That he was the absolutely master of his instrument as an executant is beyond question. But in his day, and present popularity of his Organ Concertos which he inserted between the acts of his oratorios from about 1733 onwards, and which, according to Dr. Burney, were the favorite food for performers on keyboard instruments for more than thirty years. As Victor Schoelcher says, Handel "continued to play concertos upon the organ at every performance of an oratorio, to the end of his life. He generally gave them at the beginning of an act, but sometimes he introduced them even in the middle of the performance. In several of his manuscripts may be found, written with pencil, after a aria or chorus, *Sigue il concerto per l'organ* (Here follows the concerto for the organ)."

Mendelssohn, Pianist and Organist

Although one of the most cosmopolitan of composers, as a performer Mendelssohn was distinguished only by his organ and organ playing. Concerning his organ playing old Karl Haupl (1810-1891), the Prussian organ virtuoso, is said to have been fond of Bach's organ music. But in style and treatment, as well as regards performance and composition, this being the period to which we owe the publication and most probably the production of those unrivaled compositions, the St. Ann's, the B minor, and the great E minor Preludes and Fugues. Of keyboard instruments of percussion, Bach's favorite was the more expressive clavichord, in which the string was pressed by a tangent, and not plucked by a jacks, as in the harpsichord. But in style and treatment, many of Bach's clavichord compositions suggest the harpsichord rather than the clavichord. His technique was well suited to the piano; and this, coupled with the manifest and manifold imperfections of such earlier specimens of the instrument as he encountered in his later years, may have led to his being credited with the remark that there were only two beings who could construct a piano—its maker and the devil. Bach also skilfully played the organ, the favorite instrument of his last years was the violin, because, says Forkel, he placed him "in the middle of the harmony, whence he could best hear and enjoy it on both sides."

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On September 10, 1837, when in London, Mendelssohn undertook to play the postlude at a service in St. Paul's Cathedral, but as Mr. Webster's remarks "instead of playing the postlude over Mendelssohn's *Requiem* in *Mass*—Despairing of clearing the

Cathedral by any legitimate means, the vergers ordered the blowers to desist, and so the wind went out, as it happened, just before the final entry of the pedals in Bach's great A minor Fugue. Two days afterwards Mendelssohn played at Christ Church, Newgate Street; and here, although as Sir George Grove remarks, "the touch of the organ was both deep and honeyed, yet, he drew off before the end of the piece."

As if he was at pains, his command of the pedal clavier was also a subject of much remark." On this occasion there was present old Samuel Wesley (the son of Charles Wesley, the poet, and the father of Samuel Sebastian Wesley, the celebrated English cathedral organist and church composer). At Wesley's request Mendelssohn played six extempore fantasias on a subject given by Wesley at the moment and also played several of Bach's more important works. During the performance Wesley turned to his daughter and remarked, "This is

transcendent playing." Of Mendelssohn's other performances on English organs we mention only a few, amongst them that of June 12, 1842, when he played the outgoing voluntary at St. Peter's, Cornhill, and on another occasion, an organ erected in England, "taking as his theme the organ he had just been summing up which he extemporized for half an hour in a most masterly manner, winding up with a fully developed fugue. Two days later, at Christ Church, Newgate Street, he took the same theme (by request) and treated it extempore with consummate variety and skill, in a totally different way, to the delight of his enchanted hearers." On June 17th he gave a Bach fugue on the organ of St. Paul's (St. Ann's), also "an extempore introduction and variations on Handel's so-called Harmonious Blacksmith, ending with a fugue on the same theme." This at a concert of the Sacred Harmonic Society at Exeter Hall. These performances were no fraud. They were given in the presence of some of the first organists and composers.

They were such as could have been given only by an organist of first-rate technical and artistic ability. Equally conclusive is the evidence concerning the excellence of Mendelssohn's pianoforte playing. We can only sum it up by saying that while free from all display and trickery, it was characterized by fine and brilliant technic, together with splendid tone, combining with a sense of the light and shade, as well as of perfect phrasing. Works of the like, Mr. W. S. Rockstro, declares that "through lightness of touch and a delicious liquid pearliness of tone were prominent characteristics, yet his power in *fortes* was immense," so much so that on some occasions "it seemed as if the hand had quite enough to do to work up to the chord he played." At another time the same authority, although the "delicacy of his piano was perfect, yet every note penetrated to the remotest corner of the room."

Clement's Pupils

Retracing our steps chronologically, we ought not to overlook the justly-termed "father of pianoforte playing," Clement (1752-1832), that "grand old man" of pianoforte music, who taught many of those of Haydn and many of Mozart's who—born when Handel was alive—lived through the great classical period, and in his unjustly neglected works gave no evidence whatever of external aid or influence. In 1776 he was brought to England by a cousin of Beckford, the author of *Gothick*, and after four years' study at the piano of Haydn, he returned to him when it is not clear, London by storm, toured every country of musical Europe, leaving behind him a record of improvements and inventions in pianoforte playing and construction unrivaled in his day. As Mr. E. Dreher says, "Clementi may be regarded as the originator of the piano treatment of the modern pianoforte." His example as a player and a teacher (Field, Hammel, Cramer, Muzio, etc.) and his pupils, together with his compositions have left a deep and indelible mark upon everything that pertains to the piano, both mechanically and spiritually. His nervous organization must have been highly strung.

Indeed, the degree of nervous power and muscular endurance required for the proper execution of some of his long passages of diatonic octaves is prodigious, and remains a task of almost insuperable difficulty to a virtuoso of to-day." This is in exact conformity with a statement made by the anonymous author of *A Dictionary of Musical Biography*, published in London in 1814, to the effect that Clementi's "fleetness of finger is such that he is able to execute running passages of octaves and sixths with as much facility as the general of musicians can play the single notes." In conclusion, it is interesting to note that Clementi was the first to introduce the technical device of one or more keys while another key was pronounced."

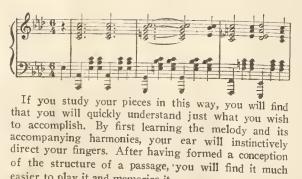
Composers Sans Instruments

In order to say something on the negative side of our subject, we ought to refer to the celebrated French symphonist, Hector Berlioz (1803-1869), a man who, though a pianist, had "no 'piano' in him at all." Only Wagner could play the piano "infinitely well," whereas Berlioz, when on his Russian tour of 1847, informed the wife of one of the court functionaries (who had refused him the only available hall for his concerts because the Frenchman would not undertake to perform at one of the gatherings of the nobility) that "he could at one time play very well on the Flageolet, flute and guitar," but that of these instruments he had "not touched for years." Berlioz then sarcastically suggested that if he were Bartholdi, "a respectable old fellow of eighty," he would be satisfied with a solo on the drum, he (Berlioz) might appear to greater advantage. He secured the hall not by his sarcasm, but by the intervention of a friend. Similarly, at Breslau, he had great difficulty in persuading a fond parent, anxious for him to give his son some music lessons, that he did not play the violin, but could not "sing." The father had never heard of a conductor, and only after attending a number of Berlioz's concerts could he understand "a musician presenting himself in public without being an executioner."

We must now close this lengthy, but all too inadequate, survey by remarking that in the study of musical theory, as well as in the correct placing of any musical piece, it is only just and fair to endeavor to realize every department. That is to say, it is necessary to allow the chief things in a composer's career or endeavors which, if not so strongly in evidence, are by no means unimportant. To lose sight of these, or to ignore them altogether, would be an incomplete and one-sided method of study or estimation. The whole is, of course, greater than its part; but the whole is made up of parts, and as Carlyle says, the artists and not the Artisans in History are the men "who inform and enoble the humblest department with an idea of the whole, and habitually know that only in the whole is the partial to be truly discerned." The desire we have for the presentation of the whole truth concerning a composer's powers and activities is at once our only apology for this paper and our only desire for its appreciation.

How to Learn a Short Passage Quickly

By Ernst Eberhard



Technical and interpretative difficulties can almost always be learned more quickly through thought (thinking them out) than through practice. By this I mean that if a student analyzes a passage or composition in order to learn just what he has accomplished, he will learn it more quickly and play better than if he depends only upon practice. In learning any passage, the first thing to do is to trace out the melody, phrase by phrase. Next, add the harmonies to this melody so that it is grasped as a melodic and harmonic whole.

Perhaps the easiest way in which to do this is to play the melody in chords with the right hand, adapting a simple accompaniment in the left hand. The average student, with due theoretical knowledge, will, by such a procedure, quickly understand the melodic and harmonic structure of the piece he is studying. An example of how this can be done is as follows, taken from the opening measures of the Liszt A flat *Liebestraum*:

If you study your pieces in this way, you will find that you will quickly understand just what you wish to accomplish. By first learning the melody and its accompanying harmonies, you will instinctively direct your fingers. After having formed a conception of the structure of a passage, you will find it much easier to play it and memorize it.

After having gained a mental conception of the thought of the piece, study the music as written. Note how every tone fits into the idea which you have already formed. The fingers must always follow the mind, just as a speaker can talk no faster than he conceives his ideas. In applying this idea, take short passages, the natural divisions of the music. Understand them as you proceed and many of your technical and interpretative difficulties will vanish. Learn to appreciate the fact that in music, as in all other studies, mastery always follows the order of known first what is to be done, learn how it can be done; then—and not until

THE ETUDE

THE ETUDE

Secrets of the Success of Great Musicians

By EUGENIO di PIRANI

Hector Berlioz

This is the Seventh Article in this Interesting Series by Comendatore di Pirani. The Former Ones Were Devoted to Chopin (February), to Verdi (April), to Rubinstein (May), to Gounod (June), to Liszt (July) and to Tchaikovsky (August).

"Which power raises man the higher? Love or music? It is a great question. It seems to me that love alone cannot give an idea of music, but music can give an idea of love—why separate them? Only Wagner could play the piano 'infinitely well,' whereas Berlioz, when on his Russian tour of 1847, informed the wife of one of the court functionaries (who had refused him the only available hall for his concerts because the Frenchman would not undertake to perform at one of the gatherings of the nobility) that 'he could at one time play very well on the Flageolet, flute and guitar,' but that of these instruments he had 'not touched for years.'

Berlioz then sarcastically suggested that if he were Bartholdi, 'a respectable old fellow of eighty,' he would be satisfied with a solo on the drum, he (Berlioz) might appear to greater advantage. He secured the hall not by his sarcasm, but by the intervention of a friend. Similarly, at Breslau, he had great difficulty in persuading a fond parent, anxious for him to give his son some music lessons, that he did not play the violin, but could not 'sing.' The father had never heard of a conductor, and only after attending a number of Berlioz's concerts could he understand 'a musician presenting himself in public without being an executioner.'

We must now close this lengthy, but all too inadequate, survey by remarking that in the study of musical theory, as well as in the correct placing of any musical piece, it is only just and fair to endeavor to realize every department. That is to say, it is necessary to allow the chief things in a composer's career or endeavors which, if not so strongly in evidence, are by no means unimportant. To lose sight of these, or to ignore them altogether, would be an incomplete and one-sided method of study or estimation. The whole is, of course, greater than its part; but the whole is made up of parts, and as Carlyle says, the artists and not the Artisans in History are the men "who inform and enoble the humblest department with an idea of the whole, and habitually know that only in the whole is the partial to be truly discerned." The desire we have for the presentation of the whole truth concerning a composer's powers and activities is at once our only apology for this paper and our only desire for its appreciation.

Strong Musical Imagination

Mr. Berlioz observed these symptoms with growing concern. When the time was drawing near for the choice of a profession, he called Hector and handed him a voluminous treatise on anatomy and promised him to buy him a beautiful flute if he would be assiduous in the study of medicine. That was a dangerous weapon, but for the time-being Berlioz armed himself reluctantly with Aesculapius' sword, of course, to acquire reluctantly the diploma of a doctor in 1822, when he was nineteen years old, he was sent to Paris to enter the medical school, failing, however, in his leap like a condemned criminal. But the first day of the dissecting room was too much for him, and he declared that he would rather die than return to that charnel house. A visit to the Academy of Music, where there were playing Salié's *Dundee*, determined him to break away with the hated medical career. He established himself in the rehearsal room of the Conservatoire and began devouring Gluck's scores; he read and reread them; he learned them by heart; he forgot to eat, drink or sleep, and swore that despite father, mother, relatives and friends, a musician he would be and nothing else!

But here new obstacles grew in his way. The director of the Conservatoire, Cherubini, had an aversion of men and women who did not have buildings from opposite sides. Berlioz did not conform to the order and lived all himself at the wrong door and brushing aside the servant who tried to stop him made himself at home in the library. Cherubini became furious and forbade Berlioz the use of the library. Things were smoothed down afterwards, but from that time dated a mutual aversion between the famous master and his hot-headed young artist. Gluck's *Dundee* was the cessation of the master's allowance of 120 francs from his father. Berlioz had to live in a garret, dined upon bread and butter, and taught anyone who would learn of him.

Then came the long struggle for recognition. Five times in five consecutive years (1826-1831) he entered the competition for the *Prix de Rome*, failing four times but never losing courage and faith in his own power, and gaining the prize at his fifth effort, with his *Sardanapalus*.

In this time falls his first meeting with *Henrietta Smith*, an English company had come over to

Paris to perform Shakespeare, and at their first performance of 'Handel' he saw, in Olympia, Miss Smithson, who was going to play such a momentous rôle in his life. The impression made upon Berlioz's heart and mind was unequalled only by the agitation into which he was thrown by the poetry of the drama. He became a martyr to insomnia, he lost all taste for the least-lived studies and got severe spells of deathlike torpor. An English writer has stated that, in seeing Miss Smithson at the performance of Romeo and Juliet, Berlioz said: "I will marry Juliet and will write my greatest symphony on the play." He did both, but at that time he never would have dared to think of the realization of those dreams, comparing the brilliant triumphs of Miss Smithson with those of Pirani, and his old sister. However, he decided that she was an artist. He would give a concert of his own compositions. But where find the money for the musicians and the hall? Cherubini, the arbiter of the *Salle des Conservatoire*, the one appropriate to his purpose, was opposed to giving the concert, but Berlioz, after a persistent fight succeeded in securing the orchestra of the hall, the chorus and parts and he gained a decided success. "Nothing is lacking to me for success, not even the conductor," he said to Berlioz and Brugnères, who say my style is not to be encouraged."

What fitter of a man! Even adverse criticism he considered as a part of success. But his hope that Miss Smithson would hear of his was not fulfilled. She was not present. "This passion will be my death; how often the English papers ring with her praises; I am unknown. When I have written something great, something stupendous, I must go to London to have it performed. Oh, for success! success under her very eyes!"

Berlioz in Rome

A passionate nature, like Berlioz's, burning with love and ambition, is downright whipped into enthusiasm and impulsion. No wonder that the immediate result of this elated mood was one of his masterworks, the *Symphonie Fantastique*, *Épisodes de la vie d'un artiste*. As the winner of the *Prix de Rome* he went to Rome and took up his abode at the French Academy, where he was applying himself more to riotous amusements than to serious study.

They had there what they called "English concerts" Every one of the artist, in a different key beginning at a sign one after another; as the concert in twenty-four keys went on crescendo, the frightened dogs in the piano key up a howling obligato and the harriers on the Piazza, di Spagna down below wailed at each other, saying slyly: "French music." Some bad tongue affirmed that the influence of these upstart performances is to be noticed in Berlioz's compositions.

While living at the Academy he contracted a friendless and lonely life. "He got me balls, powder, and even percussion caps. I won his affection by helping to serenade his mistress and by singing a duet with him to that untameable young person, then by a present of two shirts and a pair of trousers. Crispino could not write, so, when he had anything to tell me, he came to Rome. What were thirty leagues for him? Once he appealed:

"Hello, Crispino! what brings you here?" "To tell the truth, I've got no money." "You have no money? What business is that of mine, old mightiest of scenes?" "I am not so much a man as you are right, but it is because I was two years at *Cristo Vecchio* you are wrong. I wasn't sent to the galley for stealing, but just for good honest shots at strangers in the mountains."



HECTOR BERLIOZ

He was hurt in his feelings and, to be appeased, would only accept "three piasters, a shirt and a neckerchief." So relates Berlioz in his memoirs.

One of the obligatory works he sent to Paris was a part of a mass performed at St. Roch several years before he got the Rome prize. The "powers" said that he had made great progress.

In a letter to Ferrand (April, 1830) he tells the story which tries to express in his Symphonie Fantastique.

The opening adagio presents a young artist with a lively imagination and a sensitive temperament, plunged in that half-morbid reverie which French writers express as the *besoin d'âme*. In the allegro which follows he meets his fate; a woman who realizes the ideal of beauty and charm for which his heart has yearned; and gives himself up to the passion with which she inspires him. His love is typified by a sentimental melody given in full at the opening of the movement, and repeated in various themes, forms throughout the whole work. The second movement proper is an adagio in which the artist wanders alone through the fields, listening to the shepherd's pipe and the melancholy of a distant storm and dreaming of the neophyte hope that has come to sweep his solitude.

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His Tremendous Orchestral Effects

I have quoted in detail the program of this work, as it gives a characteristic of Berlioz's individuality. His taste, his other music have something more bold and chaotic, which borders on insanity. Even the extravagant orchestral masses he uses in his works are a symptom of his abnormality. In his smaller works he usually writes for an orchestra of more than usual size, using by preference four bassoons instead of two and reinforcing his trumpets with *cornets à pistolet*. In the *Requiem* and *Te Deum* his forces are

enormous; the wind douled, an immense number of strings, and for the *Tuba minum* and *Lacrymula* four small bands of brass instruments and eight pairs of kettledrums in addition to big drums, gongs, and cymbals. To get the right effect in the *Tuba minum* Berlioz prescribed that the four brass bands were placed one at each corner of the body of instruments—“*As they join in, the tempo doubles to represent the “intermission” of “Last Judgment.”*” “*Si l’etais menace de pour briller mon coeur, moins une partition, c’est pour le Requiem que je demanderais grace.*” (If I were threatened with the burning of my entire works, less one, it is for the Requiem I would be exempt.) Thus wrote Berlioz in one of his last letters (11 Jan., 1867).

I remember a performance of the Requiem in which the public came chiefly to hear the “explosion” of the band of kettledrums. It made very little impression.

As I remarked in the course of this article, most of Berlioz’s works betray a preference for the gigantic—for the prodigious. Whoever expected to meet in the first act of his *last* opera, *The Trojans*, those extravagances which are so often in his symphonies, would he, however, surprised to find in a performance of *Les Troyens* in Carlsruhe under Meyer’s direction, and I was surprised to find a very tame Berlioz. The opera was given in two evenings; I, *The Conquest of Troy*, II, *The Trojans in Carlsruhe*. In the first part the elegiac mood prevails. Cassandra’s mournful tidings are splendidly sordid by the orchestra, and the scene of the Trojan horse, a remarkable octet. The battle in the second part lacks the swing which we naturally expect of a Frenchman. On the other hand, the sextet which immediately follows, and a duet by Didon and Aeneas show Berlioz at his best. A pitiful sight was the famous wooden horse, which excited the deepest interest when we were still keeping guard here.

What an attractive task for the stage manager to produce the huge quadruped in whose hovels the Greek hosts lie! Frankly, it was a sad disappointment. The rickety, tottering pasteboard monster which filled the entire breadth of the stage was a ludicrous and gave evidence of one of the most unsuccessful efforts of stage craft.

Berlioz’ specialty is no doubt the masterful orchestration, as exemplified in his famous *Traité d’Instrumentation*. About the way he acquired such pre-eminence he writes in his memoirs: “I always took the score of the work to be performed and read it carefully during the performance, so that in time I got to know the sound—*the voice*—of each instrument and the part it filled; although, of course, I learned nothing of either its mechanism or compass. Listening so closely, I also found out for myself the musical expression. Careful investigation of rare or unused combinations, the society of *virtuosi*, who kindly explained to me the powers of their several instruments, and a certain amount of instinct have done the rest for me.”

Berlioz’ Critics

The daring innovator aroused also the wrath of the conservative musicians like Boieldieu (the author of the opera “*La Dame Blanche*”) and Halevy (the composer of “*Le Juive*”). In his third attempt to win the Prix de Rome Berlioz had composed a cantata, “*Cleopatra*,” Boieldieu was one of the critics, who kindly explained to me the powers of their several instruments, and a certain amount of instinct have done the rest for me.”

PARIS, 18 Dec., 1838.
At least he was satisfied that some of his illustrious fellow artists championed him with word and deed, and he got fresh courage to fight on. “No, a thousand times no!”—he writes—“no man has a right to try and destroy the individuality of another, to force him to adopt a style not his own, and to give his natural point of view. If a man is a commoner let him remain so; if he be great—a choice spirit set above his fellows—then in the name of all the gods bow humbly before him and let him stand erect and alone in his glory.”

A episode in Berlioz’s life is the “*plural*” attachment to several female beauties: to Estelle “with the pink slippers,” to the English “dainty” *Herrietta Smithson*, to his “Ariel,” as he calls *Mary Elizabeth Miller*, *Frédérique*, a mediocre but very ambitious singer, whom he married later on. *Consecutive* love affairs are not uncommon in some, but Berlioz loved several charms at the same time. He was raving for “Ariel” and had ready loaded pistols to kill her and her whole family for not responding to his entreaties; but this trifle (I) did not prevent him from throwing his hand and heart at the feet of Miss Smithson and marrying her. Artists’

“*plurality*” music,” says Hélio in his *Lutte*, “has something attractive or primal about it. It makes me think of vast masses or other extinct animals, or of fabulous empires filled with fabulous crimes, and other enormous impossibilities.”

Mendelssohn was still more severe in his judgment of Berlioz. “He is a perfect caricature, without one spark of talent,” he wrote in one of his letters.



BERLIOZ’ HUMBLE BIRTHPLACE

peculiarly enough, Berlioz himself felt very keenly extravagance and exaggeration in the music of other composers. Of Wagner’s “*Tannhäuser*” he writes: “*Wagner is a prodigy; he will die of apoplexy after all. List, who was expected, never came. I thought he expected a fiasco.*” The second performance was worse than the first. No more laughter—the audience was too furious and Empress, hissed unmercifully. Coming out Wagner was viluped as a scoundrel, an idiot, an impudent wretch.”

As to Madame Massot (a distinguished pianist, wife of the violinist Massot) he wrote: “*Ah, God in Heaven what a performance! what pearls of laughter! The Parisians have shown themselves under a quite new light; they laughed at the indecency (*polissonnerie*) of a farcical orchestration; they laughed at the naivete of a work they understand that there is a style in music. As to the horrors, they have hissed them.*”

However, there were two famous musicians who recognized Berlioz’s genius and even made great efforts to enforce public recognition of his works. List, always ready to help young striving talent, cooperated often in Berlioz’s concerts and even spent great sums of

A Brilliant Writer

Berlioz was also a brilliant and witty critic and feuilletonist. He was for many years music critic of the *Journal des Débats*, and he left some enteraining writing in his *Grotesques de la musique*, *Voyage musical* and *Sorrières de l’orchestre*; but he always held in high reverence critics as a critic. “*Hate circumlocution, diplomatic rambling, and all half measures and concessions*,” he said. “*Why can I not remember that the good, the beautiful, the true, the false, the ugly are not the same to everyone?*” A hint to the adherents of “standardization” in music.

A constant reader of his articles once remarked to him: “*You don’t look a firebrand, but from your articles I should have expected quite a different sort of fire, for, devil take me, you write with a dagger—not with a pen.*”

Some Anecdotes and Bon Mots:

An autograph collector stole Berlioz’s hat. “*It was such a shabby one*,” he said, “*that I can’t ascribe the theft to any other motive.*”

When Berlioz finished his *L’Enfance du Christ*, a kind of Christmas Carol, he invented a seventeenth century “*Maitre du Chapelé*” by name “*Pierre Duché*” and had the work performed as his. All Paris fell into the trap. *Adelina Patti*, who as an historian might have been expected to be the hatter, led the chorus of praise. All the critics applauded the originality of the style, and some one went so far as to declare that Berlioz could never write a work like that. When the approbation was at its height, Berlioz acknowledged the authorship, to the consternation of his opponents. *Adelina Patti* requested him to write something in her autograph. He wrote: *Opportes patti (one must suffer!)* and when he told her what it meant, she answered “*It was kitchen Latin and meant: Apportes le pâte (bring on the pie)!*”

When his opera *The Trojans* was first produced a friend came to him confidentially and told him: “*Old fellow, do something to please me—suppress Mercury!*” Those wings on his head and his heels are remarkable. No one saw anybody with wings on their heels.

“*Ah, you have seen people with wings on their shoulders? I have not, but I would like to understand that wings in unexpected places are awfully!*”

Adelina Patti was a great favorite with Berlioz, “*the other day*,” he writes: “*When I came I fell creasy all over.*” He told the little prodigy that I would forgive her for making me listen to such platitudes. “*Certain things should never be said, and still less should they be written*,” he used to say.

Now for a resumé of Berlioz’s life and the elements of his success:

Pertinacity in him to become a musician in spite of all obstacles and disappointments.

Pertinacity in striving to obtain the *Prix de Rome* in spite of four consecutive failures.

Pertinacity in striving to become famous and conquer *Battle* *royal* with public, critics and musicians of the old school during his whole career.

Mastering of orchestration upon a never before attempted scale.

A MAN OF IRON!

THE ETUDE

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Practical Study of Arpeggios

How the Least Possible Contraction of the Muscles, Combined with the Greatest Possible Control of Weight, Will Produce the Best Results in the Shortest Time

By LE ROY B. CAMPBELL

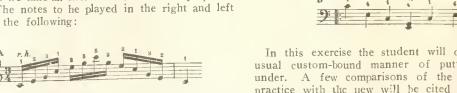


The broken-chord or short arpeggio is one step, and very advantageous step, toward the more important and more useful figure of the extended broken-chord or “*grande arpeggio*.” As in the broken-chord practice, the chief cause of the difficulty in playing this form of technique lies in bringing the right fingers over the right keys at the right time. We have already prepared the fingers to fit any form of the broken-chord; but a new difficulty now arises, that of an extended lateral motion, together with power of the thumb under the fingers, in fitting the right hand.

As in the broken-chord practice, we must guard against any but the lightest possible, yet at the same time potent, finger articulation from the knuckle joint, since it is from this joint that spacing must be made. A pulling sidewise and downward at the same time and from the same pivot, would certainly result in a tug-of-war. The downward force must therefore, come as largely as possible from nicely balanced evenly distributed weight, making all accents with arm impulses while the fingers furnish the clearer articulation.

With this end in view, employ as a first exercise, one that does not differ greatly from the first exercise in the broken-chord study except that this one uses more lateral motion.

Suppose we take an exercise from Duvernoy op. 120, No. 8. The notes to be played in the right and left hand are the following:



A few measures later the left hand has a similar passage:



It will be seen at a glance that either of these forms can be reduced to two chords:



With the playing medium suspended easily over the keys, let the fingers over the keys at (a) and after the mind gets a clear idea of the chord at (b), tap gently but crisply the chord under the hand at (a) by a general arm impulse, and, in the same instant, spring over the keys for the chord at (b). The fingers should be keenly alive to each key they touch, but under no constrained attitude; the thumb, of course, should hold their respective positions with the very minimum of tension or contraction. Return from (b) to (a) in the same manner—make several repetitions of this springing exercise.

Muscular Sensations in Practice and in Actual Playing

When the hand springs from the position at (a) to (b), let it be with a slightly circular motion; in fact, a motion like that made by the arm in playing an ideal arpeggio up and back, through two octaves. The reason for this is that the muscular sensations ¹ should be as nearly like those in actual playing as possible, since it is this very accumulation of sensations which is to guide our movements in real playing.

Never forget this fact in all playing, or practice. If we keep this in mind we will then see clearly why the high-raised-finger-stroke is not productive of any but the slowest progress, because the sensations in that kind of practice are absolutely contrary to those used in real playing.

consistent with the ordinary non-legato touch) returning the hand instantly to proper relaxation, while the momentum of the hand moving sidewise, together with inclining the thumb slightly under, will deposit

¹ the thumb over (c) with no perceptible break in legato motion; the hand in the old manner, being *not* held back as in the old way, will then flow on in an uninterrupted legato, or connected manner, pleasing to the ear as well as to the eye. In coming down the arpeggio, it will be the thumb on (c) which will touch its key a short stroke, and then relax, allowing the hand freedom in passing the third finger over to the (g).

Second: In the old way, of grounding the third finger on (g) while the thumb was turned under, a large part of the weight of the playing-mechanism, in nearly every case, rested upon this third finger. This particular place where the thumb passes under is of all places in arpeggio playing the very point which should be free from any burden of excess weight or tension. In fact, at this very point, the whole hand should be most relaxed and free.

The Remedy

Touch the (g) with a short effort, free from heaviness, and return the hand quickly to relaxation; the shoulder muscle will then assume the whole responsibility for the control of the playing-mechanism and with an easy movement sidewise, each finger will have practically perfect freedom for the clearest kind of tonal articulation.

Third: Naturally, in the old process the arpeggio will go by jerks since the second finger’s progress ² toward its key (e) is held back by the third finger (g) (right hand) until the thumb touches (c) in order, as he has been told, to make a perfect legato between the (g) and (c) in the course of the arpeggio. At first thought, this sounds well, but examine it more closely. Why be partial to making (g) and (c) legato? Why should not all the tones through the whole series be approximately legato? When one holds ³ (g) with the third finger until the thumb plays (c), naturally (g) and (c) will be legato, but what of the second finger which should be ready to play ² (a) following the (c) which the thumb has just ¹ struck?

The second finger and its key (e) are separated by at least six inches. If the idea were to play ² (a) following the (c) which the thumb has just ¹ struck? The second finger and its key (e) are separated by at least six inches. If the idea were to play ² (a) following the (c) which the thumb has just ¹ struck? The second finger and its key (e) are separated by at least six inches. If the idea were to play ² (a) following the (c) which the thumb has just ¹ struck? The second finger and its key (e) are separated by at least six inches. If the idea were to play ² (a) following the (c) which the thumb has just ¹ struck?

Fourth: In the old manner of holding (g) until the thumb plays (c) the whole central energy of the hand is made very tense, which, of course, is most inconsistent with an easy flow of motion most necessary for an even arpeggio. It will be noted also that this tension or rigidity would vary, being sometimes quite contracted and at other times not so firm. It is almost needless to call attention to the fact that an easy accurate habit will be very slow in forming under such a variable muscular condition, and instead a very difficult and complicated habit will result from the effort to co-ordinate each finger with its proper key by this faulty method.

The Remedy

By this new manner of practicing the arpeggio the muscular condition is not variable; on the contrary, it is an nearly constant as is possible to make it. Therefore, a correct habit will be established with the least amount of practice.

Fifth: In the last event the old form of practicing the arpeggio is not like *real* playing; the artist *does not*

The Price of Lessons

By L. E. Eubanks

"One price for all" is usually a good business motto; but I am not sure that it is always best for music teachers. On one extreme, we have the wealthy student who is taking music largely "for effect" and gauging its social importance to him solely by what it costs. If such a pupil can boast that he pays \$10 a lesson, he is likely to be right.

At the other extreme we find the child poor and deserving. If such a one comes to you, a teacher, and proves that he possesses latent genius of high order, is it right to turn him down because of his poverty? I believe there is justification for accepting both these pupils; the parent is going to give his money to some one, and the other little chaps appeals to our ethical sense.

Admitting, then, that it is "good business" as well as faithfulness to the art one loves, for a teacher sometimes it is often a wise use of price, how is it safely to be done? More than once I have been asked to name a pupil's promised secrecy. Of course, in the case of the parent all he wants is pretense anyway, and your other pupils are not going to care how much it costs him. Most any explanation that deters his vanity will be sufficient.

But it is different with the pupil who is accepted at less than your usual price; your action must be explained here; and note that the favored pupil must believe what the others do. Children will talk you know.

The best plan is to give such a pupil an unpopular hour, a period that no one else would have. Charge him *something*, if it is but 25 or 50 cents. He must not be able to say that he is a "gratuitous" pupil; it will have a bad effect, lessening his self-respect and tending to cheapen music in his eyes.

Another method is to shorten the lesson period. But this is in less logical bearing than the other, and is a closer "blue" on the "complimentary" student. If you are charging \$1.50 or \$2.00 for 30-minute lessons, "25 cents' worth" would hardly give the pupil time to lay aside his hat. Use of the unpopular hour is the best of all plans for such a pupil; you can do much more for him and arouse no embarrassing inquiry.

A teacher should be a good student, on whom no dependence is made without good reason, but to be over-strict in this will militate against success, both financial and spiritual. Be assured that the self-satisfaction of having helped a meritorious youngster, a kiddie who really "has it in him," will be of practical value to you; there is a greater impetus to good work, in any line, to those consciousness that the work itself is worth while.

Discouragement and Its Antidote

By M. C. Gowin

MUSICIANS seem to think that they have a monopoly upon discouragement; but as a matter of fact, very few people ever escape discouragement—waves of discouragement—in some form.

The reason that many wise men have found is simply the words, "Of course I'll be discouraged, but I won't stop."

It is a physiological and psychological fact that the mind and body are constantly changing. The weather, the digestion, internal bacteriological action, exercise, all have a definite effect upon our being, to say nothing of the external climate, which is virtually impossible to play a piece one day in the same manner in which it is to be played on the following day. There is always some element of variation. That is what makes human playing so interesting. If Harold Bauer played the Brahms concerto exactly the same at every concert, it would be likely that he would draw the same audience over and over again. The fact is, that it is always slightly different. The writer has heard Paderewski play the same program at two different concerts, play compositions in a notably different manner.

Just remember that every day we differ, and that on some days our spirits may be down, our optimism weak. Don't despair, be patient, to-morrow is another day, things will get better, the sun that refuses to run to-day may fairly fly to-morrow. Of course, you will get discouraged—only don't *keep* discouraged.

De Pachmann's Secret

WHEN de Pachmann came back to America for his last tour, his friends all noticed a peculiar ease and velvet-like finish to his playing and also a force something astonishing in comparison with his previous performances. The marvelous effortless ease with which he played certain runs seemed to rain out of a hand that despite their resources seemed to rain out of a hand that was scarcely moving, astonished everybody. Knowing de Pachmann's eccentricities and also the fact that he had been absent from the concert stage for some years, his friends thought that he had hit upon some new method or evolved some secret system. They asked him frankly for the secret of his progress and he made in the baffling manner of piano technic at the age of sixty-four, de Pachmann smiled and answered:

"Secret? My secret is I work like the devil eight hours a day at practice until I get it right."

Those who heard him at work said that twelve or fourteen hours a day would have been nearer the truth.



Louis Adolphe Coerne

LOUIS ADOLPHE COERNE was born at Newark, N. J., on Feb. 27, 1870. He is a graduate of Harvard, and pursued his musical studies with Franz Kneisel, studying the violin concurrently with his academic studies. He is a pupil of Riehleberger in composition and organ, and a companion of Dr. K. Pfeiffer. He later returned to Harvard for post-graduate work. Coerne took his degree as Ph.D. in 1905 with his thesis, "The Evolution of Modern Orchestration." Later he was active in musical affairs in Buffalo, N. Y., and Columbus, Ohio. After protracted study in Germany he took charge of the musical courses in Harvard University for summer sessions. He was professor of music at Smith College, where he remained, where he again returned to Germany for further study. He has held posts at Troy, N. Y. (as musical director), University of Wisconsin, Connecticut College. He has written in the larger form, operas, symphonic poems, chorus, a Mass in D flat, sonatas, and a ballet. His piano music is melodious and graceful. Probably the best liked are Happy Valley Waltz; At Daybreak; Somewhere in the Sunlight; and the anthem, "O God of Bethel."

Another method is to shorten the lesson period. But this is in less logical bearing than the other, and is a closer "blue" on the "complimentary" student. If you are charging \$1.50 or \$2.00 for 30-minute lessons, "25 cents' worth" would hardly give the pupil time to lay aside his hat. Use of the unpopular hour is the best of all plans for such a pupil; you can do much more for him and arouse no embarrassing inquiry.

A teacher should be a good student, on whom no dependence is made without good reason, but to be over-strict in this will militate against success, both financial and spiritual. Be assured that the self-satisfaction of having helped a meritorious youngster, a kiddie who really "has it in him," will be of practical value to you; there is a greater impetus to good work, in any line, to those consciousness that the work itself is worth while.

Thumb Drill of the Right Kind

By M. C. Gowin

Here is a thumb drill that can be used to preface scale-playing to good advantage. As the thumb is rarely used on a black key in scale playing, the practice may be confined to the broken thirds in C Major as indicated.

First, the counting for precision:

Count I. Strike the second finger and at the same moment let the thumb *fly* under to its proper position over the E, the next key to be struck. These motions are to occur simultaneously and are *not* to be accompanied by any jerky motion of the hand.

Count II. Strike the E confidently with the thumb; at the same moment liberating the second finger and placing it in striking position immediately over D, the next note.

Proceed in the same manner with the other fingers, and the other notes in all the exercises.

For passing thumb under



THE ETUDE

Why Children Should Study Music

By Harriett Gibson

(This article is really the contents of a little booklet prepared by the writer to circulate among her patrons—Editor of *THE ETUDE*.)

All children should study music for the grace, charm, and joy it will give them, for its refining influence; for its educational and cultural benefits. A child whose ear is trained in music will have a soft, well modulated voice—a child with its sense of rhythm developed will be more graceful, and with a sense of melody and harmony well developed there comes a love of the beautiful and through musical expression as well as a refined sensitiveness.

Music is also an exact science, and will train the mind and memory. What other single study develops the mind more perfectly, improving the intellect, the heart and the hand at one and the same time? It is history, biography, romance, mathematics, language, literature, grace, charm, beauty, and manual training all in one. We should study music to be able to appreciate the best in musical literature just as we study literature to be familiar with the thoughts of the great authors. We cannot live by bread alone, and no education is complete without some artistic training. Science and mathematics are splendid brain developers, but what of the realm of the beautiful and spiritual? True education is the bringing out of what is best in us; it is the unfolding of human nature.

Everyone has music in his heart, but *must* study to bring it out. It is like a bubbling spring, striving to be free, and the best way to free this fountain of melody is to give outlet to this expression of joyous rhythm.

IN CHILDHOOD

The home is the hub of the nation. There character is moulded, ideals formed, and the future destiny of the child determined. Let us have more evenings at home at the fireside, with good music and good books. The picture show, outside amusements, and automobiles have displaced the pleasures and the ennobling influences of home life. Let us get back to first principles, true and tried customs, old ideals. Make the music the center of interest—let the boys and girls study, sing, and play. Let the parents join in and bring the best that music has to give to the home, thereby combating the cheap and demoralizing influence of some present day amusements.

Music in War and Peace

In summing up the blessings and benefits to be derived from music in times of peace, let us forget that it is a mighty safety-valve in time of war. It relieves the burdens of our heroes at the front; it mingles with the strains to steady the strains of martial music; their minds were strengthened, their feelings soothed, their patriotism fanned, their living flame, and music, "sacred tongue of God" inspired them with confidence which is the mother of victory.

At home, what a blessing to be able to express, or have expressed for us, in the concord of sweet sounds, our patriotism, our griefs, our joys, our hopes and fears. Thomas Edison said, "The Marseillaise is worth a million francs." To-day, America is expressing in song her admiration of her immortal heroes, who died so gloriously for this country, the *Land of the Free, and Home of the Brave*. The sun, the moon, the stars, the earth and sea are chanting a mighty Requiem, expressing, in the harmony of God, His gratitude to those who have died for Truth, and Ideals. Let us foster education, and the things worth while in life.

Since the beginning of time, when "the morning stars sang together and the sons of man shouted for joy," music has been the best medium through which to express feeling. This great world of ours moves in rhythmic motion, and in its course moves in perfect harmony; the seasons come and go, the tides ebb and flow; the hearts of men keep time in a great harmonic accompaniment to the music of life. We cannot improve on nature's beautiful expression in color and in melody, but, inherent in us all, are these principles of rhythm, melody and harmony, which, when developed, will come nearer putting us in tune with the universe than with any other human agent. "Where language fails, there music begins."

THE ETUDE

The Proper Use of the "Forte" Pedal

By ORVIL A. LINDQUIST

Professor of Pianoforte Playing at Oberlin College



THERE are few students of the pianoforte who have not, at some time or other, heard the two following statements: "It is wrong to speak of the damper-pedal as the 'loud-pedal';" and to say, "The damper-pedal should never be used as if it were a loud-pedal."

It is not to be denied, that the foregoing advice is well worth heeding, least for the majority of piano pupils; yet, strange as it may appear, neither of the two statements can be said to be true.

When the damper-pedal is depressed all the dampers are raised, so that the strings are free to vibrate in sympathy with each other. It stands to reason that any one, or group of tones, would sound louder under such conditions.

Perhaps it might better be said that to speak of the damper-pedal as the loud-pedal is not so wrong as it is vulgar. However it be, this advice is nowadays pretty well followed, and the expression "loud-pedal" is put in the same class with "play by heart," "tune," etc.

The second statement, in regard to never using the damper-pedal as a loud-pedal, is even further from the truth than the first, for this pedal is quite frequently used for no other purpose than to make the player louder. Since this particular use of the pedal has no authoritative name, it will be referred to in this article as the "forte-pedal."

A Thunderbolt

In Example One we have a common use of the forte-pedal. Here the chord marked *f* should sound out like a thunderbolt out of a clear sky, and the damper-pedal is used on this chord in order that such an effect might be obtained.



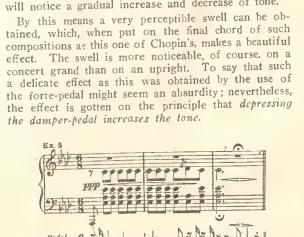
EXAMPLE ONE, Moonlight Sonata.....Beethoven

Passages that are tempestuous in character also become a forte-pedal, otherwise this tempest becomes a mere "puff of wind," so to speak. Example Two is of this type.

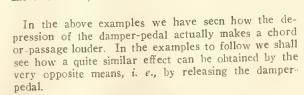
If the reader will play examples one and two, first with and then without the damper-pedal, he will readily see how much bigger they sound the first way than the second.



EXAMPLE TWO, Concerto Etc.....MacDowell



EXAMPLE FIVE, Prelude.....Chopin



EXAMPLE EIGHT, Impromptu in C sharp Minor.....Reinhold

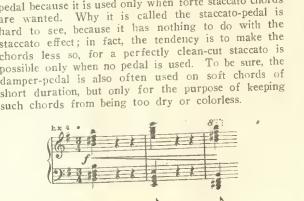
EDWARD'S North Prof. Lindquist says our forte-pedal is in the latest article upon the *Apertures Musical* in *The Etude* for December, 1918. The middle pedal is not half so important to the average student, as the forte-pedal, as the "loud-pedal"; and to say, "The damper-pedal should never be used as if it were a loud-pedal."

It is not to be denied, that the foregoing advice is well worth heeding, least for the majority of piano pupils; yet, strange as it may appear, neither of the two statements can be said to be true.



EXAMPLE THREE, Polonaise.....MacDowell

In Example Four we have what is called the staccato-pedal, which is still only another use of the forte-pedal because it is used only for short staccato chords are wanted. Why it is called the staccato-pedal is hard to see, because it has nothing to do with the staccato effect; in fact, the forte-pedal is to make the chords less so, for a single stroke depresses staccato is possible only when the pedal is used. To be sure, the damper-pedal is also often used on soft chords of short duration, but only for the purpose of keeping such chords from being too dry or colorless.



EXAMPLE FOUR, Waltz.....Paderewski

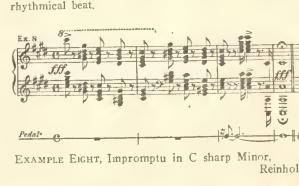
This sudden release of the pedal is used quite often to make a passage more rhythmical. For instance, the octave passage in Example Seven, which has a much stronger rhythm if it were released on the third count than if it were held throughout the measure.

Counted if it is held for all three counts, the volume will be much greater; so, in the last analysis, the choice of pedaling in this passage would depend entirely upon the strength of the player's octave work.



EXAMPLE SEVEN, Minuet in G.....Paderewski

In pedalling the last chord of a composition, the pedal release should come on some definite pulse beat. This is a point that seems to be overlooked by many pianists, and we only need to look at the number of compositions that have a fermata over the last chord to see how it is also lost sight of by the composers. For instance, the fermata over the final C in Example Eight would indicate that the pedal should be held longer than the following A. To do this would be a mistake, for the only way to get a good, snappy ending to this spirited composition would be to release the damper-pedal on the first count beyond the double bar. The releasing of the pedal on a strong pulse beat is as important in quiet compositions as it is in spirited ones, except that the effect is not so noticeable; but the listener, if he has a strong sense of rhythm, will not be satisfied in either case unless the ending comes to a close on the proper rhythmical beat.



EXAMPLE EIGHT, Impromptu in C sharp Minor.....Reinhold

In the above examples we have seen how the depression of the damper-pedal actually makes a chord or passage louder. In the examples to follow we shall see how a quite similar effect can be obtained by the very opposite means, i. e., by releasing the damper-pedal.

It might seem to the reader that the last half of this article contradicts what was said in the first half. Of course this is not so, and (as already has been said) the effects received on releasing the pedal are only temporary ones, and may be very sudden contrasts. In closing, let us take another look at "Rag" from this point more clearly. Play *Example Nine*, pedalling as marked, and notice in the fifth measure, where the pedal is released, how the C major chord seems to take on new life. In other words, at the exact point where we suddenly get less tone, we seem to have gotten more. (Notice how the pedal sustains the chord six full beats beyond the double bar.)



EXAMPLE NINE, Norwegian Peasant's March—Grieg

Since the two statements at the beginning form the basis of this article, the writer, in closing, would like to restate them with a slight change in the wording: NEVER SPEAK OF THE DAMPER-PEDAL AS THE "LOUD-PEDAL"—because it is considered vulgar. Also: NEVER USE THE DAMPER-PEDAL AS IF IT WERE A LOUD-PEDAL—unless you are sure you know just when and how to use it.

Music After Business Hours

By Thomas Welsh

In the following article it will be our endeavor to convince the reader, as far as possible, that music is not given the consideration that it is due to receive; so, with the following few points we will hope to show that there is greater value in music, both intellectually and emotionally, than we often realize.

So many people are of the opinion that, to appreciate music, it is essential that you must be very musically inclined or that you must possess some skill as a player or as a singer. Such is not the case. Appreciation and a deep liking can be developed just as one grows from childhood to the stage of manhood or womanhood without稠eaking the stages of happiness. This is always the case, beginning with the first stages, and at that point we will enjoy music of the more simple nature; then, having followed it closely and with understanding, it is wonderful how soon the demand comes for something better, and we eventually accept nothing but the best in operatic and classical compositions. The average individual person, of course, has the advantage over the technical, in that the development is more rapid—the result of the inward feeling asking always for something better. Unlike most other pursuits, in music we can reach a point where we shall use our own tiny, circumscribed capacity in the doing

A Sure Cure for Footlight Fear

By Nanette van Alstyne

FEARLESSNESS is the bane of the performer. In some cases it is so marked and so excruciatingly painful, that one wonders why the sufferer does not give up music altogether and choose some other and more tranquilizing profession. But there is this about music—that it is so divine an art that we are willing to endure much in its service.

We will find, in the consideration of this type of nervousness, that it has its roots in one prevailing trait of human nature—the love of approbation. It is this trait, too, which makes us unhappy—even when we have done our best—if the press notices are not what we think they should be, or when our "friends" say unkind things about our performances. We are, as a rule, overanxious for praise. And this—far from conducting to perfection—is a hindrance to all we strive to do.

With us it down to the piano to interpret the thoughts of the great, we have not in us, however, happy confidence that has characterized our practice alone, in the weeks that were given to the study of the composition. Instead, we are trembling, our hands are cold, or dripping with perspiration, our minds are obsessed with a dread that we will not be able to round out the meaning of the piece—that difficult phrase on the third page that we practised with such tireless zeal. We are "all-gone-to-pieces" with stage fright.

Why? Simplicity! We have allowed the *little self* in us to be master. We are all of us made up of this little self, and of a big one of whose existence we are usually unaware. And it depends upon ourselves which self is to prevail. We often read of the action of some person, shy person, another in a sudden emergency—how the person's deeds that ordinarily require great strength and muscle—like ordinary calmness and initiative; and so doing, saved the day, preserved other lives, and covered himself with glory.

But, in such cases we will always find that the hero of the occasion is deeply inclined to modesty—surprised, in fact, to have people praise him. Why, again? Because he recognizes that there was a power that acted in him beyond his own small abilities, a power that was as impersonal as it was infinite. This power, this mysterious power is potentially resident in us all—in the poorest and meanest, and in the greatest. It is always in our will whether we shall draw upon this fund of strength and knowledge, or whether we shall use our own tiny, circumscribed capacity in the doing.

Side Lights on Memorizing

By Ellen Arney

IT is always interesting to learn what artists and teachers have to say upon two important points, i.e., technique and memorizing.

These are the points that astonish the young student and bring forth the exclamation: "How do they do it?"

Aside from the expression of astonishment he really wants to know how it is done, for he is working to acquire the same technique and the ability to memorize. The first is a question that occupies a large degree; not so those for memorizing. Consequently, remarks upon this subject show more interesting points of character, and they also make known the mental type of artist. Sometimes, like those given below, they may only vaguely define a suggestion, but they are always helpful for they are the result of personal experience.

In an article by Maud Powell, which appeared some years ago, she said that if a passage gave her trouble in the memory, she immediately tried until she found the trick, usually through the fingering or position, that helped her fix it in the mind. Capable of any invention to meet an exigency, it would seem that she found it efficacious to make an impression upon the motor sense.

Richard Arnold, a violinist and teacher of national reputation, and a prominent figure in the musical life of New York, used to meet his own can only play quietly and trust to the memory that will carry one through. On one occasion when a doubtful passage came into his memory for an instant, he played it again, remaking: "I must remember to go up in position there." This showed that, although he trusted to a tactical image, the impression was made under conscious direction, and he always appealed to know objective points. He often referred to the form of themes, and one said

AN IRISH LILT

A very enjoyable characteristic piece well made and thoroughly artistic. A biographical note of Mr. Coerne will be found on another page. Grade 4

LOUIS ADOLPHE COERNE

Gioioso M.M. = 144

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VALSE-BLUETTE

JAMES H. ROGERS

Bluette means a spark or flash of fire. Mr. Rogers' *Valse Bluette* has the true touch of vivacity. It is a graceful and original composition. Grade 4.

Tempo di Valse M.M. $\text{♩} = 60$

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A useful study in the elementary chord positions, for either hand. Almost a first piece in chords. Grade 2.

Marziale M.M. $\text{♩} = 108$

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AU PAS
SECONDO

L.J. OCAR FONTAINE, Op.140, No.2

Graceful and pleasing, with parts well balanced. In the style of a *promenade march* or modern *Gavotte*. Grade 4

Marziale M.M. = 108

IN STEP
AU PAS
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An original duet number, easy to play, and of real teaching value, Grade 3.

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LOVE'S RAPTURE

PRIMO

LOUIS ADOLPHE COERNE

Allegretto grazioso M.M. = 144

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By the popular American composer of *Love Dreams* and other successes. To be played in the manner of an improvisation, with much freedom of tempo. Grade 5. *Moderato e grazioso* M.M. = 144

THE ETUDE

ARTHUR L. BROWN

THE ETUDE

MY FAIR LADY

Introducing "LONDON BRIDGE", etc., with Variations

A good little study in the parallel major and minor keys. Grade 2 1/2.

Andante M.M. = 108

A PICNIC PARTY

PAUL LAWSON

A lively recreation piece, with an interesting middle section in A minor. Grade 2½

Allegretto M.M. $\text{♩} = 108$

TARANTELLA CAPRICE

This brilliant number will repay careful study. While not too difficult, it contains much of technical value; quick finger work in either hand, interlocking passages, octaves and chords. Grade 5

Molto vivace M.M. $\text{♩} = 144$

Page 576 SEPTEMBER 1919

THE ETUDE

Sheet music for 'THE ETUDE' by Homer Grunn, featuring ten staves of musical notation. The music is in 2/4 time, with a key signature of one sharp. The notation includes various dynamics such as *fz l.h.*, *dim.*, *pp*, *1. A. sopra*, *cresc. poco a poco*, *ff*, *molto rit.*, *piano subita*, *mf vivace ma non troppo*, *rit. molto cresc. pesante*, and *ff*. The music includes performance instructions like *tempo*, *rit.*, and *ff con fuoco*.

THE ETUDE

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YOUNG PARADERS MARCH

HOMER GRUNN

Sheet music for 'YOUNG PARADERS MARCH' by Homer Grunn, featuring ten staves of musical notation. The music is in 2/4 time, with a key signature of one sharp. The notation includes various dynamics such as *mf*, *mp*, *mf*, *ff*, and *ff*. The music includes performance instructions like *Tempo di Marcia M.M. = 108*, *1st time only*, *Last time only*, and *D.S.*.

SHOWER OF GOLD LA PLUIE D'OR

THE ETUDE

C. BOHM

A showy concert polka, not too difficult to play, but full and brilliant in effect. A valuable study in *staccato* chords and octaves. Grade V.

Moderato con bravura

Sheet music for piano, page 10, featuring a polka section and a coda. The music is in 2/4 time, with a key signature of one sharp. The tempo is marked as 'Tempo di Polka M.M. = 108'. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The polka section begins with a dynamic of $\frac{8}{8}$ followed by $\frac{8}{8}$. The coda section is marked 'Vivo' and ends with a dynamic of $\frac{8}{8}$. The music concludes with a final dynamic of $\frac{8}{8}$.

THE ETUDE.

111

MELODY OF HOPE

FRANCESCO B. DE LEONE

In quiet, meditative style, almost organlike in construction, requiring a true *regalo*. Grade 1.

Andante con espressione M.M. = 76

11

dolciss.
p

tenderly
dim.
p

dolciss.
p

slowly and hopefully
rit. e dim.
p

Fine

cresc.

rit. e dim.
p

Agitato
p

appassionato, ma allarg.
ff

stentato
p

dolce.

sonoro ma rit. poco a poco
p

rit. molto D.

ACROSS THE LAWN
POLKA

A typical teaching piece, with pleasing passage work for either hand. Grade 2

Vivace M.M. $\text{♩} = 108$

T.L. RICKABY, Op. 52, No. 1

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THE ETUDE

THE ETUDE

PROCESSIONAL MARCH

A lively *Processional* or *Postlude*, which might, if desired, be used for indoor marching. Grade 3

Maestoso M.M. $\text{♩} = 108$

R. M. STULTS

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Trans. by
ARTHUR HARTMANNOriginally written for piano solo, this lovely waltz melody is even better adapted for the violin.
Allegretto (Tempo di Valse) M.M. d=48

MI TERESITA

THE ETUDE

Violin

con molto grazioso

pp

PIANO

pp

pp

dim.

dim. rit.

atempo

con espressione p

cresc.

mf

Pattempo

cresc.

cresc.

1st time only

atempo

dim. rit.

atempo

dim. rit.

1st time only

last time only

pp

Fine

p

1

THE ETUDE

2

mf

cresc.

cresc. molto frit.

con brio attempo

ff attempo

poco a poco dim.

rit.

subito

point

1

2

D.S.

D.S.

THE ROAD TO SALLIE'S HOUSE

A delightful encore number in the style of an old English song.

Georgia Wood Pangborn

Andante

ADDISON F. ANDREWS

nf

The road to Sallie's house went up, But the
I think the morn - ings all were Spring And the

road to mine went down; And Sallie's hair was like the sun, while mine was mere - ly brown; And when
sand-pile was of gold, The birds all sang like an - y - thing. And naught was sad or old; When

she was older far than I. Quite six months and a day; But these things made no dif - fer - ence. When Sallie came to
Sallie's feet came down the road And far - oh - far - a - way, I heard the sil - ver of her shout! Hur - rah! We've come to

play, When Sallie came to play! The years have gone so fast, my dear, I don't know how to play: And

play, Hur - rah! We've come to play! rit. attempo

cresc.

sand is on - ly sand, my dear, Yet if you showed the way If through the years your voice rang out, I'd

nev - er more be old; We'll build a - gain our pal - a - ces From sands of purest gold, From sands of pur - est gold.

rit.

REMINISCENCE

IRENE MARSCHAND RITTER

A modern recital song, tuneful and impressionistic.

Andante

How sweet - ly could I lay my head With - in the cold grave's si - lent

breast, Where sor - row's tears no more are shed, No more the ills of

dim.

life mo - lest. attempo For, ahl my heart, how

dim.

ver - y soon The glit - tering dreams of youth are past, And long be - fore - it

cresc.

reach its noon - The sun - of life is ov - er - east And long be - fore - it

dim.

reach its noon, the sun - of life is o'er - east.

dim.

pp. molto rit.

IN THE STARLIGHT

WALTER WALLACE SMITH

Mode-ato con moto

When day is done and the As shades of night are

When night comes on, My thoughts dear turn to you. And as the lit - tle stars ap pear, They soft - ly drawn, A - cross the flam - ing skies, My heart o - beys your si - lent call, And

whis - per as if they knew. The se - cret we both had pledged to keep In our hearts this whole life ever - to you it flies. The re - mind - ing me that the day has flown, And of you my ve - ry

REFRAIN

through. That in the star - light, in the star - light, I will be wait - ing my love.

That in the star - light, in the star - light, I will be wait - ing my love.

Pt tranquillo

rit. a tempo a trifle faster

When the love - light, from your eyes Shines out like the stars a - bove, Yield - ing to love's sweet ca - res,

rit. a tempo a tempo rit. a tempo a tempo

rit. rit. a tempo rit. epi dim. D.C.

Your lips to mine I will press In the star - light, in the star - light, We'll find our hap - pi - ness.

rit. epi dim. a tempo rit. ten. D.C.

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THE ETUDE

THE ETUDE

The Freemasonry of Music

By Sidney Bushell

WHILE on a holiday trip a few weeks ago my wife and I had the freemasonry of music brought home to us in a striking manner.

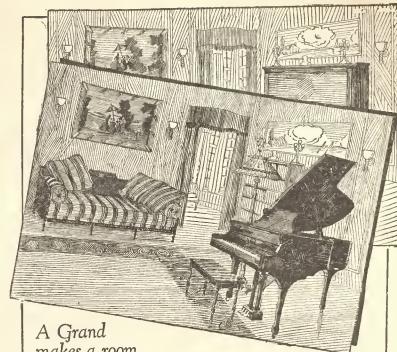
Personally, I have always been a firm believer in its existence and potentiality.

A day or so before leaving home I remarked that although the people in (our first stopping place) did not know it then, or were even aware of my existence, I would be singing solo in a certain church in that town on Sunday evening. This statement was greeted skeptically, so I contented myself by saying we would wait and see. Arriving at the town Saturday towards evening Sunday morning came with my prophecy

We went for a walk quite early, and while passing the church in which I had said I would sing, the sound of someone practicing on the organ reached us. With a significant glance I suggested that we should enter. We discovered a young lady at the instrument, and sat for some time listening, when during a pause in her practice, she turned to me and, smiling modestly, said, "I am here for my son's sake, to make ourselves known. It transpired that she was a pupil of a local organist, so it was an easy matter to suggest she should try some accompaniments for me, a student vocalist. This she declined, doubt-

ing her ability, but felt sure that her master, who was due to give her a lesson that afternoon, would be only too pleased to oblige. And so it came about. Although I did not actually sing at the church service, I had a splendid opportunity for practice in the afternoon, gaining both experience and no little encouragement from the organist, who is also a vocal teacher.

All this was done in the kindest and most fraternal manner, followed by an invitation to be shown over his own church, and especially his large new organ before service that evening. The result was that I was invited to sing solo, and duly caped and gowned both of us had the pleasure of assisting his choir during the closing service. A week or so later, in another and larger town, we received an invitation to a choir social, where my vocal ability was tested. Despite the fact that we were strangers, much kindness was shown. I was invited to sing solo in the church and, later, to assist in a large concert given in the theater. We were kindly received everywhere, had a most enjoyable and instructive time, which has given us a lasting fund of pleasant memories, and all through the medium I have chosen



A Grand makes a room

IT IS THE FURNITURE of the true artist in home-making. If a piano is to be yours, why an upright? The Grandette takes up no more space, but it is a grand. It costs but little more than a good upright, but it is a grand.

Being a grand, it has the lines and grace which make a room; being a grand, it has the musical superlatives of richest, bell-like tones. Make your home—own a

KRANICH & BACH

Grandette

59 inches ONLY. Priced at the cost of a good upright.

Local delivery. No legend, and the removal, the assurance that your Grandette is made in the famous Kranich & Bach. A house whose reputation for the best in musical instruments has been made in more than a half century of honest dealing, can't afford to endanger its position. The best in the business. The Grandette is a credit to the reputation of the house than any other instrument in its extensive line.

KRANICH & BACH Catalogue
Convenient Terms of Payment Sent on Request
Harlem 16 West 125th St. NEW YORK CITY

Good Manners Before an Audience

By C. H. T.

He ambled upon the stage, correctly attired, but with a "sob-o-damned" air, that only concealed the trepidation of the artist. He received some welcome applause. This he did not deign to notice, but swept a coolly appraising eye over the audience, and from it to his accompanist, who sat at the piano, awaiting his nod to start. The singer began his solo with an air of complete aloofness, as if the people in the rows upon rows of seats before him, were so many sheep in the pasture or cobblestones on the road.

His voice was good, and the song well chosen. Its conclusion was rewarded with hearty applause. Possibly he did not hear it, for with a glance at his accompanist, he turned on his heel and walked off the platform.

He was not recalled, though I saw him standing near the piano in the hand, evidently waiting for an encore.

No doubt he caviled at the poor taste of the audience, to have been satisfied with one song from him, when they might have enjoyed another without extra charge!

The truth is, that his poor reception was his own fault, the direct outcome of his foolish manners.

In the street, had he met an acquaintance who bowed, this singer would have responded with a smile and a bow. But because the acquaintance was instead a large number of people whose names he did not know, the case seemed different. And his knowledge of good form did not suggest an answer.

The French have a proverb: "Politeness is an investment that costs nothing, but pays well." In no sphere is this truer than in the relations between the artist and his audience.

If he comes before them, prepared to respond to their good will, the inclination of the audience to smile, he will find them more than ready to listen to his

song with pleasure and to give him a full meed of appreciation.

But if he is ungracious, and takes their welcome coldly, he must not be surprised if he meets with coolness in return.

This matter of courtesy to an audience should be recognized as being of the utmost importance in teaching the student, either for public or private performance of the art he has elected to serve.

It often occurs in socials, the young performers behave like small savages, so far as visible appreciation of the encouragement showered upon their efforts is concerned. And this—seemingly—without reproach from their teacher.

The smallest child is not too young to be taught to be a little considerate in response to the encouragement of applause.

And if the teachers neglect this, almost

inevitable, it is the direct outcome of the student's lack of training in this matter.

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Lays a strong foundation for future musicianship by giving the main essentials of the subject in such simple, understandable and interesting manner that it will prove invaluable in the class or for self-help work.

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The system adopted in your Harmony Book is admirably adapted for the student who requires an instruction book that is "as plain as a pike." The text is so lucid that he "who runs may read"—a decided virtue in any text book.

I congratulate you on your work and commend it to the student of harmony.

THEO. PRESSER CO. SHEET MUSIC MUSIC BOOKS PHILADELPHIA, PA.



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Department for Voice and Vocal Teachers

Edited for September by George Chadwick Stock

"Thank You for Your Most Sweet Voices."—SHAKESPEARE

The Importance of the Early Training and Development of the Voice

By George Chadwick Stock

The object of this paper is to focus attention on the fact that all voices should be improved. Voice culture is as yet limited in its field of application, being confined to a privileged few.

In Plato's time one of the four subjects taught to youth was music. The voice, in those ancient days, was considered an integral part of all art of music, and received attention accordingly. Plato emphasized the necessity of training the voice early in life that in later years it might be more useful and effective.

Aristotle also advocated the training of the voices of the young in singing, for he believed that singing, uttered by song, chills the spirit and deadens interest; one that is tempered by song warms the spirit and quickens interest.

It appears, then, that the subject of vocal culture is of great antiquity, having been in vogue thousands of years ago and advocated by the greatest of philosophers and teachers. The subject, therefore, should seem to be of sufficient importance to warrant the widespread adoption of measures in our public schools that would give young people of the proper age the benefit of vocal training that would be of real help in developing voices both for singing and speaking.

Teaching Voice in Class

Recent experiments show that voice culture can be satisfactorily taught in class form, instead of being, as at present, a strictly private affair. As a matter of fact, all subjects pertaining to the education of the individual should be under the control of the State.

It is not to be claimed that the result attained in the class form of vocal culture is as yet equal to that in private. Neither is it to be claimed that any other subject in the school curriculum can be compared with individual instruction or the instruction that a man gets from his own personal efforts in battling with the problems of life.

It is, however, necessary to call attention to the fact that in no other way than by means of class instruction can any subject be taught to the millions who must be educated.

The argument is advanced, and with truth, that high school subjects are as numerous as can be well taken care of; that they add and increase would overtax and tax the schedule of regulations.

It is generally conceded, however, that certain subjects at present taught can be done away with without lowering the educational standard as to value and practicability. The progress made in certain subjects is so limited, as to be virtually useless, and, furthermore, they are subjects that must ultimately be left in the hands of specialists. It would be better to dispense with one or two unnecessary subjects and substitute Vocal Culture.

The dropping of German out of high schools would cause no widespread protest in America. It would, indeed, be sound, hard, common sense. Pupils and graduates of those schools do not, as a rule, know English sufficiently well to do not learn it thoroughly, do not use it in speaking, and, therefore, miss opportunity to say nothing of elegance.

In these United States of America, this home of many nationalities, swarming with foreigners and loud with strange languages and jargons, English is the indispensable common bond. Why neglect the one necessary element of the effort to get a mastery of another? As a result, a species of provincialism of Americanism, as a condition precedent of political, social and business common need, English, well-spoken English, should be first in our training. And what is learned in the schools should be well learned, giving more time to the study of English, and by thoroughly developing the voice by taking on the subject of Voice Culture, our boys and girls would be taught to speak and sing better, more easily, understand more clearly, utter more intelligibly, our mother tongue, our mother tongue, English.

There is nothing that unifies and welds a nation together as a common language and nothing that so confuses national aims and purposes as a babel of tongues.

There is, then, abundant reason for us, as a nation, to decide to learn and speak English in every way and with well-developed voices. When we have accomplished this then let us take up other languages, if we choose to do so.

We are not aware of prevalent short-sightedness it would seem exceedingly strange that the voice is so neglected in the schools. The result is that the voice, so spontaneous, effective and satisfying, is in large measure caused because such a voice reflects the spirit, the feelings, the emotions, as well as the purely intellectual propositions.

When man gives free vocal play to his fancies and his convictions in true voice, he becomes a man. When his voice is developed, will respond in kind and do his best work; and the time for free play of voice and for the most satisfactory training of it is in the days of youth.

With this understanding of existing conditions there can be no wonderment that voices of public speakers, preachers, teachers and professors are so often puny, weak and wholly lacking in vital quality.

In the foregoing paragraph is contained the crux of the matter of true voice training—the mind and body joined to the spirit. It has become absolutely evident to the greatest minds that vocal achievement along these lines is not instantaneous. No kind of human progress ever is, because our feelings and intellects are at cross-purposes. We fail to realize that the only things we really know are the things that we have actually lived or experienced. Second-hand opinions have been allowed entirely blind to the wonder of life.

Those of us who have visited the class-rooms and recitation halls of colleges

prominent a rôle in our progress toward a higher spiritual result that we finally do find our true selves, our minds and bodies have lost their pliant elasticity to adapt themselves to new conditions, with the result that the process of reformation begins at a time when reformation has become exceedingly difficult.

In youth, the possibilities of sure and rapid development of the mind and body reach their maximum. The spirit is then vigorous, responsive and alert, and the physical life is fresh and ready for action and training. This is then the day-period for voice cultivation.

The voice may be said to be a composite thing, the component parts of which, in the early years of life, are freshly and vividly developed—body-awareness of mind, buoyancy of spirit and fluid emotions. All enter into the play of the voice, and throughout life they influence for good or ill; this, the greatest intermediary of social life.

Voice and Mind

The voice is so vitally connected with our being that it can be stated as an absolute and incontrovertible fact that it cannot be rightly improved without corresponding improvement of mind, soul and body.

Right cultivation of the voice—and by right cultivation is implied early cultivation—must emanate from these three sources synchronized into a single manifestation, the voice.

In the first, the most potent agents with which to further cause the voice and raise the world to a higher level of spiritual consciousness will be the human voice, in all utterance.

I say "will be," for what has been accomplished and is being accomplished for the betterment of humanity through the agency of the voice, while of course, is a small thing compared with what has been achieved with the voice when Vocal Culture becomes recognized as one of national importance and given the place in educational schemes to which it is rightfully entitled.

Remember, that I am not speaking of individuals, but of the human family as a whole.

What are the existing vocal conditions? Among adults the voice is merely a convenience and practically unthought of as an influencing factor in the daily affairs of life.

Undoubtedly, most of us are connected with organizations of one kind or another, and by simply analyzing our experiences in attending meetings we find ample evidence to back up the statement that very few voices are such as to permit the possessor to make a telling statement, in an assembly, of what he may feel or understand.

The voice is so close to us, so much a part of our very selves, that we are blind to its extraordinary possibilities.

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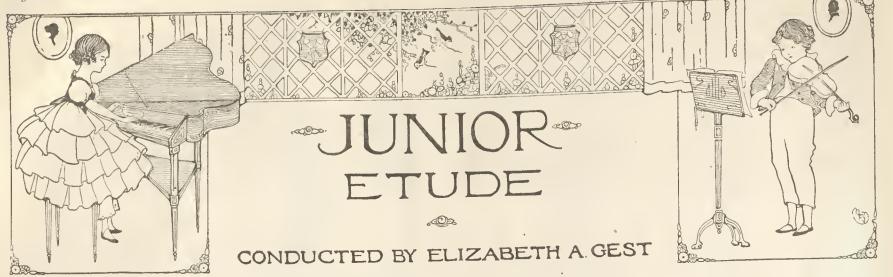
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September

Now, here it is, September already. How much Summer practicing did you do? Did you get everything accomplished that you had planned to accomplish during the Summer?

Did you learn those new pieces that your teacher started you on?

Did you review all of last year's pieces as you intended to? You know Summer has a way of slipping by very quickly, and Summer weather has a way of saying to us, "Oh, don't bother with that to-day; it is too hot; do it next week!" I hope when Summer weather speaks to you like that you say, "Go away; you're too lazy. I just love to work on hot days and I don't intend to wait until next week at all."

If you said that, Summer weather could not interfere with your schedule and even if you were away on vacations and visits, you could do some practicing, and then make up for what you could not do after you came back.

So now brush up on everything, so that you will be in fine condition to start lessons again.

A person who played on the flute, Had a friend who was born a deaf muto. And he said, "We'll be friends Until the world ends, All because he can't hear me toot-toot."

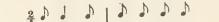
JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

A Musical "Three-Legged Race"

By Gwen M. Skett

Do you ever meet this rhythm and think it very difficult to understand?



I have something to tell you about that first measure—

Although you can't see them now, there were once two little men in that measure.



They ran a three-legged race, tied together.



So often they went that their feet grew together.



A fairy came along and made all the rest of them invisible, and transformed them into this shape.



Now can you find out how many beats there really are?

The Torn Page

thing about each one of them," she added proudly.

"Do you indeed? Tell me something about them?"

"I know," for instance, that French Horn would be seventeen feet long if it were straightened out," and she paused and thought for a minute; then she continued, "and I know that Tuba is the bass of the orchestra."

And then she read, "The strings-choir in an orchestra consists of—"

"Oh, pshaw," said Betty, in disgust.

"The page is torn."

And she turned the page and read on the other side, "Other stringed instruments are frequent use, but not employed in the orchestra are—"

"Of course that side of the page was torn."

Who can finish this, and tell Betty which instruments comprise the string choir of an orchestra, and how each one is tuned?

She and the doctor both admitted that the effect of the music helped me improve so quickly.

I advise anyone who is sick or doesn't feel well to try my recommended music remedy and see the results for themselves.

GENE COLLINS (Age 13),
Selma, Ala.
(Continued on page 602)

"That is very good. Tell me which they are," said her teacher, pleased to find Betty so earnest.

"Well, let me see. The 'brasses' are French Horn, Trumpet, Trombone and Tuba; and the 'wood-winds' are Flute, Oboe, English Horn, Clarinet and Bassoon," she answered, "and I know some-

thing about them on Saturday."

"All right, I will," answered the little girl, enthusiastically, "but everybody in the class knows about violins and things like that, so I am easy."

"Do you think so? What do you know about the viola, for instance?"

And Betty thought a long time, and then she decided that she did not know

Who Knows?

1. Who was Clara Schumann?
2. Who wrote "Keep the Home Fires Burning"?
3. What is a xylophone?
4. What is meant by pizzicato?
5. When was Liszt born?
6. What is melody?
7. Of what nationality is Melba?
8. What is a chromatic scale?
9. How is a mandolin tuned?
10. From what is this melody taken?



Answers to Last Month's Questions

1. A fife is a small wind instrument which produces tones in the high register. 2. Massenet wrote the opera, *Thais*. 3. Eugen d'Albert was Scotch. 4. Weber was born in 1786. 5. Da Capo means repeat from the beginning. 6. A double flat is flattening a note which has already been flattened, making it sound a whole tone below the line or space on which it is written. 7. A grace note is a rapid note preceding the melody note, to which no time value is given. 8. Legato means smoothly connected and well bound together. 9. A cadence is a succession of tones or chords forming a close or a partial close to a competition. 10. Double sharp.

Letter Box

DEAR JUNIOR ETUDE:

I have read THE ETUDE and like it very much, and I am going to express my love for music in a story of an incident in my life.

When I was nine years old I had a very severe case of typhoid fever. The doctor wished me to be kept in bed, the children were straightened out," and she paused and thought for a minute; then she continued, "and I know that Tuba is the bass of the orchestra."

And then she read, "The strings-choir in an orchestra consists of—"

"Oh, pshaw," said Betty, in disgust.

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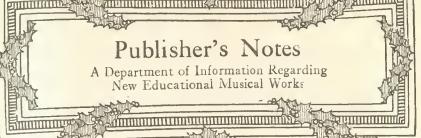
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Selma, Ala.
(Continued on page 602)



Annual Money Saving Offer

Every year just as the new teaching season is about to open we make a number of offers and inducements to the music teachers of the country. This is done for the mutual advantage of the teachers and the publishers. One of the pages following this will be found our offers on Teachers in Advance of Publication." This month there are about seven works advertised for the first time. These are all works advertised in the new issues of THE ETUDE just published. The prices on all of these are about the cost of paper and printing. We know, and many of our patrons know, that, considering the fact, not only the advertising of publication, but also the cost of publication, have ever been unsatisfactory to any one of our patrons.

The other offer is what is termed "THE INDUSTRY OFFER on New Publications" and is the last chance at low introductory prices on the new publications which this publishing house, The Theodore Presser Co., brought out during the last twelve months. The offer is this: the opportunity to obtain a copy of the most modern, very latest publications in music at exceptionally low prices.

We are sure that the purchasers and users of Presser publications will accept these moderate changes as being dictated by necessity and not simply to keep pace with a practice so frequently abused.

We cannot say a word about prices in connection with both of the above classifications. Never in the history of our business has the manufacturing cost been so great. We believe that in many cases our cost of production has been doubled, and in some cases even more than doubled. The especial advantage of the above offers can, therefore, be readily seen. It is far greater this year than it has ever been.

And we, and we are sure, of every reader that give careful attention to the listing that follows. We know that every one of these works has been most carefully prepared and is of the highest standard possible through the original introduction. In our desire to keep prices down, to save the teacher every expense possible, we cannot but say that *there is an opportunity for every teacher and student, that should not be allowed to pass without action.*

MUSIC SUPPLIES
By Mail Order

The house of Theo. Presser Co. stands foremost in the music trade as a source of general music supplies. Through its highly developed mail order service it is able to supply the needs of the teacher in the most remote village or in the greatest of the great cities or in the greatest of the great metropolis. The most important feature of a mail order business is promptness in filling orders; after that the quality of the articles to be sent. The Presser service is too well known to need any further description. We are sure that the music teacher—she is doubtless many teachers well acquainted with the Presser publications who hesitate to attempt dealing direct with the house, not knowing how to do it—will be delighted to find that we are willing to make business relations. To all such we unhesitatingly suggest giving us a trial—whatever may be the seemingly unimportant thing our reader is received to do.

Year Book for Music Teachers

Many of our teacher patrons have been using our little cost pocket memorandum books. This is the third year that we have been giving it away. To any one of our patrons who writes to us who desires a fresh copy for the new season, a word from them either in their letters or on postal card direct will bring a copy without charge.

The Year Book has many advantages and conveniences in the keeping of accounts, listing of pupils, daily memoranda of various kinds of necessity to the teacher. Just mention in your order that you desire a copy of the Year Book and it will be sent without charge.

EXTRAORDINARY OFFER
September Renewals

In order to bring to the notice of our old friends the importance of acting at once in this matter of renewal, we are offering an extraordinary value in inducements for immediate action. An increase in the rate of THE ETUDE will undoubtedly come. It may come next month, possibly not until the following month. In order to save you the cost now, however, we offer you for your renewal this month, \$15 cents in addition to regular subscription price, \$1.75, making the total \$17.25. In October and November we will send you choice of the following:

Standard Song Treasury. 48 Selected Songs.

Beginner's Book for the Flautoforte. Theo. Presser.

Standard Brillatiana Album.

Life and Works of Haydn, Mendelssohn, Liszt, Wagner, or Mozart. (Choice of one pocket size.)

Order Music Supplies Early

In preparation for an active and prosperous year many of teachers have this year placed advance orders with us for fall teaching supplies, and these orders being filled and delivered, the teachers so well able to start pupils in their work without delay.

Teachers who have missed our offer to make up and send "on sale" or regular orders in advance should take prompt action in getting their teaching material together so as to avoid any "hitch" at the start of the season's work. The Presser Catalog and "on sale" system will give assistance and encouragement at any time, but the only safe plan is to get the orders in early.

Etude for Three Months' Special Offer

During the month of September we are offering to all readers the privilege of introducing THE ETUDE to their friends and pupils at the special rate of \$1.00 per month.

We will send you a set of these for distribution among your friends. If you repeat the offer, you will receive a discount.

We are sure that the purchasers and users of Presser publications will accept these moderate changes as being dictated by necessity and not simply to keep pace with a practice so frequently abused.

We have printed a limited number of "one-month subscription coupons" which we distribute to a number of readers. We will send you a set of these for distribution among your friends. If you repeat the offer, you will receive a discount.

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September Rewards For Introducing Etude

The month of September carries with it an unusual opportunity. In the first place many of the teachers have this year placed advance orders with us for fall teaching supplies, and these orders being filled and delivered, the teachers so well able to start pupils in their work without delay.

Teachers who have missed our offer to make up and send "on sale" or regular orders in advance should take prompt action in getting their teaching material together so as to avoid any "hitch" at the start of the season's work. The Presser Catalog and "on sale" system will give assistance and encouragement at any time, but the only safe plan is to get the orders in early.

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Junior Etude
(Continued from page 598.)

Junior Etude Competition

HOW MUSIC BEGUN?
(Prize Winner.)

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to musical puzzles.

Subject for story or essay this month, "An Experience with Community Music." It must contain not more than 150 words. Write on one side of the paper only. Any boy or girl under fifteen years of age is eligible.

All contributions must bear name, age, and address of sender, and must be sent to: THE JUNIOR ETUDE Competition, 1712 Chestnut Street, Philadelphia, Pa., before the twentieth of September.

The names of the prize winners and their contributions will be published in the November issue.

HOW MUSIC BEGAN
(Prize Winner.)

MUSIC began when the first plant was placed on this earth of ours. The wind blowing through the plants made sounds, and from the plants developed into lower animals and those into higher animals. These animals could make different sounds until some of them, the birds, would sing beautiful songs. But Mother Nature did not expect the birds to furnish all the music. Water as it rippled over the pebbles sang its voice.

Man, however, as he tried to mimic the different calls of birds, but let me remind you, man was in his savage stage yet, so, like the savage of to-day, he enjoyed noisy music. By stretching a hide across a hollowed-out log, he satisfied his ear for noisy music and that was the beginning of our drums.

To-day music is at its greatest height; man has made many complicated musical instruments and can play them beautifully.

HELEN WEIR (Age 14),
Eaton, Ohio.

HOW DID MUSIC BEGIN?
(Prize Winner.)

So far as our records go, all people who lived long before the birth of Christ showed a love for music. Even the savages made an attempt to sing or make some kind of musical sound. Music seems to be a part of man's nature by which he expresses thoughts he would be unable to express in words.

The Chinese claim that music commenced in their country three thousand years before the birth of Christ.

The first music of any nation was probably "vocal" music, and then the natural desire to tap time regularly. To have a musical instrument is natural. The Chinese had one which we know as the Pentatonic or Five-Toned Scale. The Hindus had it, it is said, thirty-six scales, but in their writings they speak of over six hundred.

It was by the Greeks who lived before Christ that the foundations of our music were laid.

VELMA JONES (Age 12),
Bristol, Okla.

Little Bo-peep
Has lost her sheep,
And does not know the reason.
She's trying to sing,
And play everything—
That's really too much for one season.

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Puzzle Corner

Begin with any letter in the square, either up and down, horizontally or diagonally in any direction to the next letter, and spell the name of a composer. There are a great many names hidden in the square. How many can you find?

H T S O P I B L G
R C H M Y N E U C
U A U A N D N S K
S M B R T H E P S
S N E E S O L A Y
E D L S Z I V I D
N A M O A S K E R
O S Z I R T W N G
C T N L E B T A A

ROBERT FISHER (Age 14).

July Puzzle Prize

LIONA J. Howren, Syracuse, N. Y.; Francis E. Smith, Washington, D. C.; Edna Solomon, Cairo, Ill. (Marguerite L. Stalker might have won a prize had she given her age.)

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Has lost her sheep,
And does not know the reason.
She's trying to sing,
And play everything—

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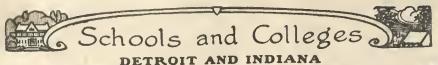
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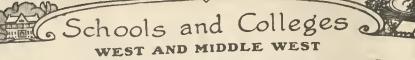
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A Backward Glance at Some Ancient Instruments

The instrument called the oboe is now largely in evidence in symphony orchestras; but in the majority of people would not recognize one if met it unexpectedly on the street. Yet there was a time, when in England, it was one of the commonest street sights, for to play the oboe, hautboy or waif (all being names for the same thing) was considered a fitting accomplishment for a policeman or night-watchman.

It was a time, when in England, the oboe was more popular than the flute, and in Germany, when the flute was more popular than the oboe.

The oboe was introduced into France by Lully, coming into general use in England about the time of Handel.

The recorder, or fipple flute, was introduced into France by Lully, coming into general use in England about the time of Handel.

The flute was introduced into France by Lully, coming into general use in England about the time of Handel.

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Little Things
By Mae-Aileen Erb

Every autumn there are thousands of children all over the world who commence or resume their music lessons. Of these small pupils there are always a goodly number who do not seem to be the degree that they should; not because they lack talent, or because of any fault of their own, but simply because they are careless! And carelessness in what, do you ask? Well, I am sorry to say some pupils are very neglectful of the LITTLE THINGS—and I think it is a disgrace to fail when it would be so easy to succeed just by being careful of these same "little things"—do you not?

Remember, that as "careless" make the "dopey" so little things make big things, and when your teacher tells you to do this or that, be sure to do it! She was once a child like yourself and had to do the very same things she is asking you to do. After she "grew up" she found how very important those "little things" were, and that is why she asks you to be more careful in your practice.

Now, let me tell you a word or two when it is time to "merit." It makes you feel like a different person—your head goes up a trifle higher, your shoulders straighten out, and you feel as if you could do almost—anything! It is a splendid feeling, and I want every boy and girl who reads this article to have that feeling, so I am going to tell you a sure way of winning it. And it is this: in a easy way, too—just by being careful of three little things!

Hand Position

That is the first one. Did you know that you have a cushion on the tip of each finger? Keep your nails filed short so that you can always play on these "pianist's cushions," as they are called. This will help you to keep your fingers curved, thereby giving you a correct hand position.

Fingering

All those numbers above the notes in your studies and pieces are guide posts, to tell you to help you. If you always play your fingers in their right places, you will someday become an expert in fingering and that will enable you to play difficult pieces, smoothly and without an effort.

Counting Aloud

Everyone of you little people can start fast enough and loud enough when you are asked to count one, two, three, one, two, three, four—shake your head, say "I can't count" and I am afraid it is just because you do not want to—it is a little more trouble for you. Now confess, is not that the reason?

Three little, very little things they seem to you, I know, and yet I promise you, if you start, you will in doing each at your stool, you will with many a pleased nod of approval, be a good teacher. More than this, however, when you are a few years older, and can compare your fellow students, you will find that the "musicians" among them are the ones who did not despise the LITTLE THINGS.

One of the managers of an opera company that ours declares that opera singers need more imagination. Several of the singers of his company needed imagination, truly so. Several days clapped without salary; they needed to imagine what they had received their money. Managers with less imagination and more money are needed—Cedar Rapids Repub-

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